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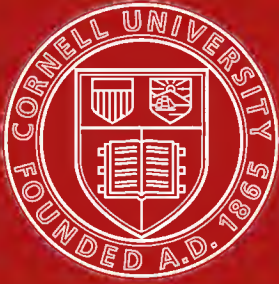
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EIGHTH EDITION.

THE
Deanery Guide
TO
**WESTMINSTER
ABBEY.**



Authorised by the Dean.

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WESTMINSTER ABBEY.

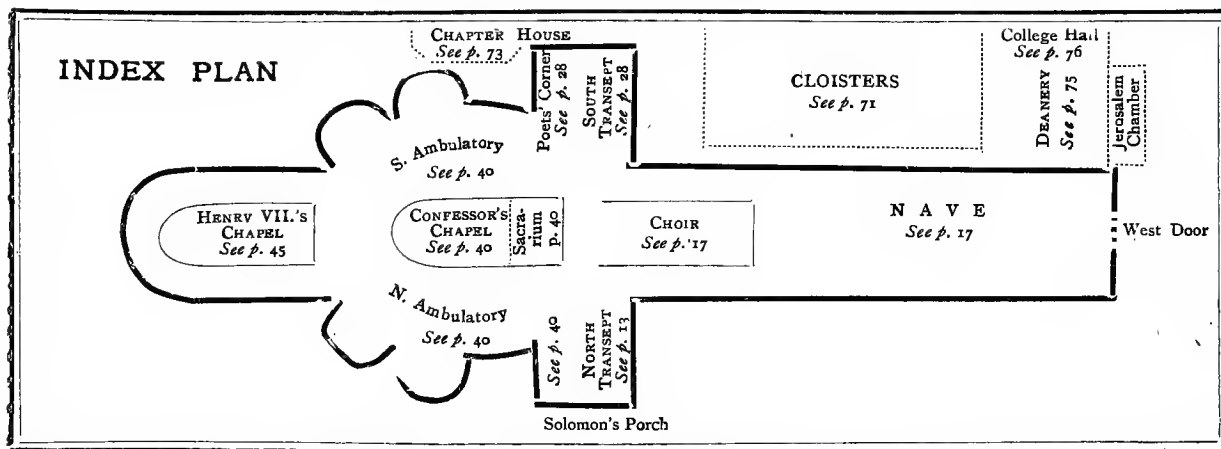
By M. C. and E. T. BRADLEY.

ILLUSTRATIONS AND ARCHITECTURAL CHAPTER BY THE LATE A. J. GRAHAME.

WITH INTRODUCTORY CHAPTER BY THE DEAN.

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The Services in Westminster Abbey are as follows:—

SUNDAYS.

- 8 A.M., CELEBRATION OF HOLY COMMUNION.
 10 A.M., CHORAL SERVICE, WITH SERMON AND CELEBRATION OF HOLY COMMUNION.
 3 P.M., CHORAL SERVICE, WITH SERMON.
 Also at certain seasons (in Choir or Nave),
 2 P.M., CHORAL SERVICE (SHORTENED FORM), WITH SERMON.

* This Service (8.30 A.M.) is suspended on † Christmas Day and the three following Days, on † New Year's Day (The Circumcision), on Thursday and Friday in Holy Week, on Monday and Tuesday in Easter Week, on † Ascension Day, on Monday and Tuesday in Whitsun Week, and on † All Saints' Day, when Holy Communion is celebrated at 8 A.M. There is no celebration on Ash Wednesday, or on the Week Days in Holy Week, except on Maundy Thursday and Good Friday.

† On Christmas Day, New Year's Day (The Circumcision), Ascension Day, and All Saints' Day, Holy Communion is celebrated at the 10 A.M. Service as well as at 8 A.M.

Notice is given of Services other than the foregoing.

WEEK DAYS.

- *8.30 A.M., MORNING PRAYER (SHORTENED FORM).
 9 A.M., WESTMINSTER SCHOOL SERVICE.
 10 A.M., CHORAL SERVICE; WITH CELEBRATION OF HOLY COMMUNION ON SAINTS' DAYS AND HOLY DAYS, EXCEPT ON THE OCCASIONS MENTIONED BELOW.
 3 P.M., CHORAL SERVICE; WITH SERMON ON SAINTS' DAYS, HOLY DAYS, MONDAYS IN ADVENT, AND FRIDAYS IN LENT.

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INTRODUCTORY CHAPTER

BY THE DEAN OF WESTMINSTER.

THE interest of a visit to the Abbey will be infinitely increased by some acquaintance with its true character and history. The key to some measure of such knowledge lies in the answer to a few simple questions.

What is the nature of the Church which you are about to visit? Why is it called "Westminster Abbey"? Why not "Westminster Cathedral"? What is its true title? How long has it stood where, and as, you see it? How came it to be thus crowded with Royal and other monuments? How is it that it

It is not a Cathedral. By a Cathedral we mean a church situated in a city which gives its name to an episcopal see (Fr. *siège*, "seat"), and in which a bishop has his raised seat or throne (Gk. *kathedra*) assigned to him. St. Paul's is the cathedral of London. For a brief space in its long history (A.D. 1540 to A.D. 1550) the "Abbey" was the cathedral of a diocese of Westminster. For a few years afterwards (under Edward VI.) it was declared by Act of Parliament to be "a Cathedral in the Diocese of London." It suffered many losses at the time. "Peter was robbed to pay Paul." But with these exceptions, its entire independence of all episcopal control, the Pope alone excepted, was its most cherished prerogative in the days of its mitred Abbots, and its "extra-diocesan" character has been carefully maintained to the present date.

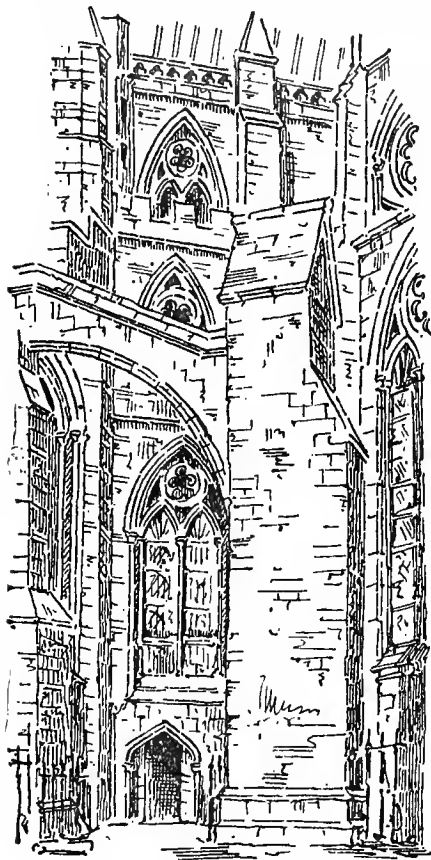
The "Abbey," strictly speaking—that is, the Monastery—disappeared in the reign of Henry VIII. But though the name survives, its legal title is "the Collegiate Church of St. Peter in Westminster," and this designation it has borne in all legal documents since 1560, when Queen Elizabeth (the foundress of Westminster School) replaced the Abbot and Monastery, which Queen Mary had restored for a time, by a Dean, Canons, and other officers.

How long has it stood here? Why is it called the Church of St. Peter?

The Church that we see to-day is the growth of centuries. But its main portion is the work of King Henry III. In order to do honour to the sainted King, Edward the Confessor, he demolished all the eastern portion of the Norman church which that monarch had built, and, leaving the greater part of the Nave still standing, placed the body of the Saint in the most sacred quarter of his own beautiful fabric, in the shrine where it now lies. His work was carried on by his successors, especially by Edward I., Richard II., and Henry V., and by various Abbots. The western end was not entirely completed until the reign of Henry VII., and the western towers were not finished till about 1740. The present church is therefore the work not of one generation but of five centuries.]

The church which it replaced was the work of Edward the Confessor, who died a few days after its dedication (December 28, 1065). He also endowed the monastery on its south side, which from its position west of London gave its name (Westminster) to the King's Palace, which lay close to its eastern end, and to the neighbouring district.

An account of this monastery, with its great possessions and manors in the metropolis, of which Covent Garden, Hyde Park, St. James's Park, the greater part of Kensington, and of modern Belgravia, form only a portion; with its dependent Priories, such as Malvern; its estates in at least fourteen counties; its mitred and croziered Abbots, members of the House of Lords, and often the trusted Ministers and friends of Kings, would too greatly extend the limits of the present chapter.



ENTRANCE TO SOUTH TRANSEPT.
"POETS' CORNER."

has been the scene of so many coronations, so many funerals? Whence arose its singular connection with the whole course of English history?

The name "Westminster Abbey" is shortened from the fuller phrase, "Westminster Abbey Church;" the Church, that is, of the Abbey of Westminster. It at once carries us back to its early history. Up to the year 1540, in the reign of Henry VIII., the "Abbey," as we call it to-day, was the church of a great Benedictine monastery. These monasteries, once thickly strewn throughout England and much of Europe, were called abbeys from being ruled by abbots (or *abbats*, from *abbas*, Syriac for *father*), as those governed by a prior were called priories. A great society of monks lived in buildings, of which the present Deanery, the Jerusalem Chamber, &c., the Cloisters, the Chapter House, which will be described further on, formed parts. The "Abbey," as we call it, was the church in which these monks worshipped. Its legal title was *Ecclesia Abbatie Westmonasteriensis*. Hence its traditional designation.

The church of the Confessor was dedicated to St. Peter. It is certain that an earlier church stood a few yards to the west of that which he built, and that Benedictine monks had been established there, at all events in the time of St. Dunstan (about 960), endowed, if we could accept the existing charters as genuine, with large estates by King Edgar, and even earlier.

But the traditions and legends of the generations that followed the Norman Conquest pointed to a far earlier origin both of the Church of St. Peter and of the name of Westminster. They told how, in the days when Augustine and his brother monks had converted the men of Kent, and founded the Metropolitan See of Canterbury, Mellitus, a noble Roman, was consecrated first Bishop of London, and persuaded Sebert, King of the East Saxons, whose tomb is still shown in the Abbey, to build a church where you now stand. The spot was called Thorneye, "the Isle of Thorns," a thicket-grown, sandy island, enclosed between the Thames, then unembanked and spreading at high water over a marshy district now covered with human habitations, and its tributary streams, for which to-day you must search underground. The church, said the story, was to be dedicated to St. Peter one Sunday morning (A.D. 616). In the previous night, a fisherman ferried over from the Lambeth side a stranger, who proved to be none other than St. Peter himself, the fisher of the Lake of Galilee. The ferryman saw the church lighted up with a dazzling illumination, and heard the sound of choirs of angels. The Apostle on his return bade him tell Mellitus that he would find all the signs of consecration already completed, and rewarded him with an enormous draught of salmon, which were never to fail himself and his successors so long as they abstained from Sunday fishing, and paid tithe of all they caught to St. Peter's Church. The legend is interesting for the threefold claim which it indicates—first, to an antiquity equal to that assigned to St. Paul's; secondly, to an independence of all episcopal authority other than St. Peter's, reputed the first Bishop of Rome; and, thirdly, to a tithe in Thames-caught fish long claimed by the monks of Westminster. It is hardly necessary to say that the legend has no historical foundation. What we can say with absolute certainty is that the present church was opened for service in A.D. 1269, and was the successor of one which was completed in A.D. 1065.

But the question still remains, What is it that gives the Abbey its unequalled historic interest in the eyes of all who speak our language? Why should Nelson have named "Westminster Abbey" rather than York Minster, or Canterbury Cathedral, or St. Paul's, where he was actually buried?

It arose from the following causes:—Edward the Confessor's great church was close to his own palace. It was designed by him for his own burial-place. He was interred before the altar within a few days of its consecration. From that moment, Norman Kings, monks, clergy, and the English people, vied with each other in honouring his name. William the Conqueror based his claim to the Crown on an alleged gift of the King who had long lived in exile in Normandy. To the monks he was dear, not only from his munificent

donations, but as being in life and character almost one of themselves. The Commons of England, groaning under a foreign yoke, looked back to the peaceful reign of the pious and gentle Confessor, the last King of the old English stock, as to a golden age. To be crowned by his grave side lent an additional sanctity to the rite, and thus from the Conqueror to Queen Victoria every reigning Sovereign has received the crown beneath this roof, within a few yards of the dust of the Confessor.

Moreover, as time went on, a swarm of traditions and legends grew up round the name of the King, who was canonized by the Pope in 1163. To be buried near those saintly ashes was a privilege that Kings might covet. Accordingly, when Henry III., a Sovereign in many points resembling him, had drained the resources of his kingdom to rebuild the church, palace, and monastery at Westminster, he chose his own burial-place on the north side of the stately shrine to which he had "translated" the body of the Confessor. There in due time lay his son Edward I. and his Queen; there King after King was buried; the children, relations, Ministers, and standard-bearers of successive Sovereigns; there the Abbots of the monastery; there lay Chaucer, who died hard by; there, nearly two centuries later, Spenser; and it is easy to understand how increasingly the feeling spread that to be laid to sleep in ground sacred with the dust of Kings, warriors, churchmen, statesmen, and poets was an honour of the highest order.

Up to the time of the Reformation the "Church of the Abbey" was also not only the scene of coronations, Royal marriages and funerals, but till the reign of Henry VIII. was closely identified in other ways with the history and feelings both of Kings and people. The last-named King, driven by a destructive fire from Westminster Palace, established himself in White Hall or York Place, which he took from Wolsey, and in St. James's Palace, which he raised on the site of an ancient "Hospital for leprous maids." He connected the two by appropriating the meadows that lay between them, now St. James's Park. But up to his reign Kings and Commons had lived beneath its shadow. Great victories won by English armies were celebrated by processions and Te Deums beneath its roof. For three centuries Parliaments frequently met in its stately Chapter House, the cradle of the parliamentary government of England and of her colonies. The church, too, though dedicated to St. Peter, was practically that of the Royal Saint, Edward, just as St. Thomas became almost the patron saint of Canterbury Cathedral. Innumerable pilgrims visited his shrine, and the various relics exhibited there. "Indulgences" of definite amounts were accorded to visitors; and at the great festivals of the Church, when these relics were carried in procession, the building was thronged as on days of great State pageants. Its twofold character is well exhibited in a letter of Edward III., who speaks of it not only as "the monastery church of Westminster" but also as the "special Chapel of our Principal Palace." The national feeling is expressed in a letter of Edward IV. to the Pope (A.D. 1478), wherein he asks of the monastery of Westminster, "as placed before the eyes of the whole world of Englishmen" as an institution

any favour to which would be "welcome to all of English blood." The interest that is so widely felt in the Abbey is by no means the birth of the last few generations.

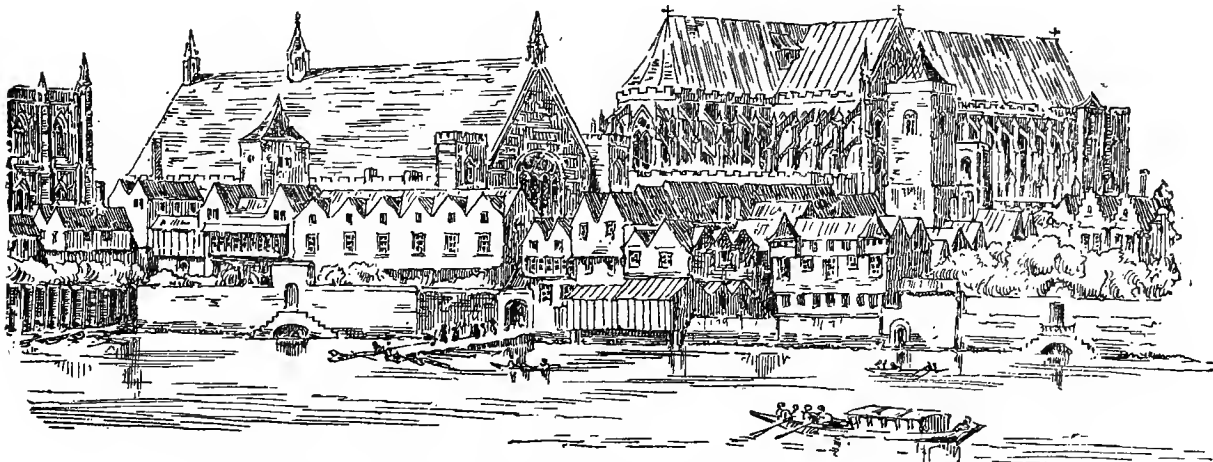
You will now be in a position to visit the Abbey with some general knowledge of its character and history. You will perhaps approach it by the north transept, through what was once called "Solomon's Porch." The lower part, where the work done under Wren's direction had become greatly dilapidated, has been recently restored after the designs of Sir Gilbert Scott, who is buried in the nave. When this restoration is complete, you will notice, before you pass in, the seated figure of Our Lord bestowing a benediction on two converging lines of figures representing Kings, clergy, statesmen, warriors, poets, men of science and letters, &c., whose services to God and man are commemorated in the Abbey. You are advised to

was made of teaching by symbols. The broad upright beam of the cross, to which our Lord's body was attached, was represented in architecture by the Nave, in which you are now standing. Notice the triple division of the Nave, with its two aisles (north and south) formed by the pillars on your right and left which sustain the roof. Pass your eye onward. Those two transepts, or "crosses," at right angles to the Nave were designed to recall the outstretched arms of the crucified Saviour. The head of the cross was represented by the easternmost portion, or Presbytery, here often called the Sacrarium, approached on steps from the central portion, or Lantern. At or towards the eastern end of this, which was sometimes, as here, of semi-circular or apsidal form, would be placed the altar. Further on, at the extreme east, would generally be added a "Lady Chapel," or Chapel of the Virgin, representing the idea of the Virgin Mother

Civitatis Westmonasteriensis pars

the Hall

the Abby



WESTMINSTER IN THE TIME OF CHARLES I. (From a Sketch of Hollar's, 1647.)

pass at once through the transept, and, turning to the right, to make your way to the great doors at the west-end of the nave. There you will take your stand beneath the statue of the younger Pitt, with his arm outstretched in defiance of the enemies of England; and, facing eastwards, will try, first of all, to get some clear notion of the general form and separate portions of the building, whose soaring roof you see dimly and mysteriously stretching out before you.

First for its shape. The ground plan (see page 1) of the church is, with some modifications, the same as that of the older church of the Confessor. It is in the form of a cross laid on the ground; the foot of the cross is towards the west, the head towards the east. Churches of this shape (called cruciform) were already known in England. The Norman builders first brought over by Edward the Confessor gave a great impulse to their construction, which henceforth became much more elaborate.

In such churches, reared in an age when reading and writing were confined to the few, great use

supporting the head of her Son when lowered from the cross. The easternmost end was looked on as the most sacred part; it was here, therefore, that Henry III. began his work. The west he left to be completed by his successors. But, though this is the original type of such churches as that in which you are standing, you will notice one or two important modifications.

First, instead of the beam, or "body" of the Cross being appropriated to the Nave, the Choir, or part used for singing the ordinary services, encroaches on it. The number of monks, novices, boys, and others was large. The "Sanctuary," therefore, or Presbytery, before the High Altar, was reserved for the celebration of masses. The seven nightly and daily services were performed in the Choir, which you see before you, running far into the Nave, and separated from it by yonder high and deep screen, with a modern fronting. Nearer the western end stood in former times another screen, the Rood* screen, with a crucifix or rood upon it; below

* For position see plan, p. 17.

it, down on the floor of the Nave, was an altar, called from its position the "Jesus altar below," at which mass was said in the presence of the people, who were not admitted within the Choir without payment. Above in the rood loft was a second "Jesus" altar, from which on certain days the Gospel and Epistle were read. The Nave was thus used both as a place of worship for the laity, and also as the scene of processions on great occasions, but not as a place of burial till after the Reformation. All the gravestones and monuments that you see are comparatively modern. But the point which you should notice more especially is that what in many cathedrals is an open nave is here divided between the Nave, with its North and South Aisles, and the Choir, with the North and South Choir Aisles on each side of it. Again, if you look at the ground plan of the Abbey, you will see that the simple cruciform or cross shape, already spoken of, though preserved, is greatly modified. First, the church does not end at the screen behind the altar or Holy Table, in the Sacramentum, but it is continued for some distance, as a glance at the roof from here will show you, in a rounded or apsidal form. And in that curved eastern end was deposited by Henry III. the body of the saint. It is the Chapel of the Confessor, and the burial-place of Kings. Secondly, on the right and left of the "head of the cross," or east end, are added chapels dedicated to different saints, on the exterior side. On the south side, immediately beyond the south transept, are three: St. Benedict's, the Italian founder of Western monasticism, whose head, presented by Edward III., was one of the most prized of the relics kept in the Confessor's Chapel; St. Edmund's, the English Royal saint, said to have been taken prisoner by the Danes in Suffolk, and tied to a tree as a mark for arrows—over his supposed remains stood the great Benedictine monastery of St. Edmundsbury (now Bury St. Edmund's); and St. Nicholas, once the patron saint of children, especially of boys, now of the Empire of Russia. On the north side, the eastern aisle of the threefold North Transept was once divided into three chapels, beyond which come first Abbot Islip's small chapel, and then those of St. John the Baptist and St. Paul; each of these, though now crowded with tombs, had at one time its own altar. If you notice also that the South Transept, or "Poets' Corner," is narrower on the ground floor than the other, or Statesmen's, Transept, its western aisle being encroached on by the east cloister, and that the extreme east of the church terminates in Henry VII.'s Chapel—which took the place of the Lady Chapel built in Henry III.'s boyhood, nominally by that King, really, no doubt, by Abbot Humez, largely by the aid of indulgences offered to contributors—you will have no difficulty in understanding the general features of the church which you have come to visit.

And now suppose you take a walk through the building which has been thus described before entering upon a more careful study of its details. You stand with your back to the west door. On your right is the Baptistry, "Little Poets' Corner," as Dean Stanley called it, you will see why if you study it with the Guide. On your left is the Belfry, "the Whig Corner." You see above you

to the right, over the door which leads into the Deanery, the Abbot's Pew. Walking up the centre of the Nave, you pass over the grave of Livingstone, between those of great soldiers on the one side, engineers and architects on the other; every square foot of the walls is crowded with monuments, scarcely one without a story of its own. That of Lord Lawrence is the most recent. You pause, however hurried, on the left of the entrance to the Choir, to stand on the gravestone that was laid over Sir I. Newton. You turn to the right, and see in this "temple of reconciliation and peace" the autumnal leaves, a gift from America, over the monument of André; you pass along the south aisle of the Choir, by the monuments of Thomas Thynn, of Isaac Watts, of the brothers Wesley, and of Sir Cloudesley Shovel. And now Poets' Corner, through which the monks once defiled past St. Blaise's Chapel from their Dormitory, at its south end, is on your right. Study it carefully, "Guide" in hand. But now turn for a moment to the left. You are in the central portion of the church, "the Lantern." Westward lies part of the Choir; once filled seven times a day with monks and novices and singing boys, whose days were spent in the cloisters, the refectory, and here. The Abbot's stall was that (now the Dean's) on the south side of the entrance from the west. On the north side (now the Sub-Dean's) sat the Prior. It was beneath the Prior's seat in 1378 that a deed of sacrilege, the murder of Robert Hawle, took place. (See page 32.) Turn round and look eastward. Up those steps and within those rails is the spot where every Sovereign since this church was built has entered into the solemn covenant with a free nation which forms part of the Coronation service. Look across the rails at the curious pavement which has lain here all the centuries that the noble arches and walls have towered above it. (See page 34.) On your right hangs the portrait of the ill-starred Richard II. in his early youth, with his Coronation robes and the insignia of Royalty, seated in the very chair which you will shortly see. The three tombs on your left you will find described further on. The figures, as in all monuments before the Reformation period, are recumbent. The lady nearest you was probably the first bride ever married in this Church. Her bridegroom, Henry III.'s second son (the furthest from you), was one of those who helped to bear the coffin of the Confessor from near where his own grave lies to its present shrine. The screen in front of you is modern. Notice the figure of David, the sacred poet, harp in hand, on the side towards Poets' Corner; of the Lawgiver Moses, on the north, towards the resting-place of statesmen. Between them are St. Peter with the keys and St. Paul with the sword.

Now leave the Lantern, and instead of entering Poets' Corner pass eastward along the South Ambulatory. On your right are the three chapels already spoken of; on your left, other objects full of interest. But we will pass resolutely onward, and, entering from its extreme east the Confessor's Chapel, will stand at once before his shrine. You are here, remember, in what ranked as the most sacred part of the whole building. High up lies his body, brought hither in state by Henry III., on October 13, 1269. There are the arches where Kings

and peasants alike knelt in prayer for forgiveness, or in hope of healing. Around you are the tombs of Sovereigns, each lying above ground, in his tenement of marble. Beneath you is the dust of Queens and Princes. Study afterwards carefully and leisurely the Guide. Enough now to point to the stately tomb of the Royal builder, Henry III., on the north side. His heart lies elsewhere, near his mother's grave. On its west side, within those rough, unadorned slabs, lies his great son Edward I., the wise ruler of England, the tamer for a time of the indomitable Scot (Scotorum Malleus). To the east is the beautiful tomb of Edward's beloved Queen Eleanor, in whose honour the crosses were raised where her body rested on its long journey. The last of these has left its name to Charing-cross. As you cross the chapel on its western side you will see above you the ancient screen, with the series of legends of the life of the Confessor, sculptured on its cornice. Study them in the Guide; they are full of interest. Beneath them are the sword and shield of State of Edward III., and the two Coronation chairs, the oldest of the time of Edward I., made by his orders to cover the "stone of fate," which he had brought from Scone after his short-lived conquest of Scotland. In that same chair, over that block of rough stone, all English Sovereigns have sat from that time to this on their Coronation Day. The strange legend of its being the stone on which Jacob laid his head, and which travelled thence to Egypt, Spain and Ireland, may be noticed. Geography is decisive as to its Scottish origin.

You are now on the south side of the shrine. Edward III. is in the centre, at his feet his wife Philippa of Hainault; his father Edward II. lies at Gloucester; the tomb of his great son the Black Prince is at Canterbury, where it held the same position towards the shrine of St. Thomas that the father holds to St. Edward. But Richard II. lies at his grandfather's head side by side with his wife Anne of Bohemia, in the tomb where he laid her, and to which his own remains, or at all events what passed for such, were at last transferred by those who drove him from his throne to his grave. His supplanter, Henry IV., though attacked by his last illness while kneeling before the shrine, and though he died hard by in the Jerusalem Chamber, is not here. His tomb is on the north side of the now demolished shrine of St. Thomas of Canterbury. But his gallant son, Henry V., sleeps in the eastern end of this very chapel. That headless effigy once bore a silver head, and was covered with silver plates. Above him rises his stately chantry Chapel, in the form of the modern letter H. Glance at the traditional relics of Agincourt that hang on the beam and read further on the strange story of the remains of his Queen who sleeps above him.

Within this chapel were kept the relics, to visit which was one of the great attractions of the Abbey in the Middle Ages. Among them was the Holy Grail, the Saviour's blood, supposed to have been brought from Jerusalem, which was carried on foot by Henry III. from St. Paul's to Westminster. Here, too, we may still see the spot where Henry VI., longing to lie by the Confessor's side, is said to have marked out a spot for his grave between the shrine and the tomb of Henry III.

He still lies at Windsor, but it was with the expressed intention, afterwards abandoned, of procuring his canonization, and placing him in a second shrine, that Henry VII. commenced his own magnificent addition to the Abbey. You have paid a hasty visit to the Confessor's Chapel. Do not be content without studying it further. But you can now pass down the steps that lead by the tomb of Henry V., by the spot where once were exposed the poor remains of his Queen, the descendant and ancestress of great dynasties. You cross the Ambulatory, with a glance at the gravestone that lies above the historian Clarendon, and mount the steps which bring you through the bronze doors into the Chapel of Henry VII., which took, you will remember, the place of an earlier Lady Chapel. Notice the curious emblems on the gates, as afterwards on the grille that surrounds Torrigiano's great work, the Royal tomb, and on the window at the extreme east. You will see in them a curious medley of claims put forward by the new monarch to the throne of England. There is the blood of Lancaster typified by the portcullis that tells of his Beaufort mother. The fetterlock and the greyhound of the Nevilles point to his marriage with the heiress of the older House—that of York. Conquest is hinted in the crown on the bush, in memory of the well-known story of Bosworth Field. But, as though these might still be insufficient, here is by his grave the bronze dragon that asserted the claim of the Tudors to the blood of King Arthur and the far off and fabulous Kings of Ancient Britain.

You pass within. Above you wave the banners of Knights Commanders of the Bath. The Order was permanently installed here in 1725, but the banners are those of the knights who belonged to the Order at the time of the second installation in 1812. Great names are among them. High up, and against the walls of the chapel, its aisles and minor chapels, stand stone statues, some of exceeding interest, of the saints most honoured by the Royal founder. You examine the stately tomb, in a vault beneath which, no longer above ground, as those of the earlier Kings, lie the coffins, not of Henry only and his Queen, but of the first Scottish King, James I. His resting-place, long unknown, was only discovered after careful search by Dean Stanley, who characteristically brought with him, to be the first to enter the vault, the first Scottish Primate of All England, Archbishop Tait. As you pass on, you pause before the beautiful and touching effigy of Dean Stanley himself, which will henceforth, no doubt, give its name to the small chapel in which it stands. At right angles to it, and on the ancient altar-stone, is the tomb of the Orleans Prince who died here in exile. Beneath Arthur Stanley's coffin lies that of his wife, Lady Augusta Stanley, whose memory is preserved not only in the inscription on their common gravestone, but in the window raised to her by her husband, in which her likeness is repeated more than once. American visitors will notice in the upper portion to the right a sun setting in the far west. It is a reference to her brother, Sir Frederick Bruce, formerly our Minister at Washington. Next comes a chapel, vacant, as it seems, but full of interest. Beneath that pavement lay for a time the

remains of Cromwell, Ireton, and Bradshaw, also of Admiral Blake, the first of our sailor heroes who found a grave in the Abbey which was Nelson's battle cry. These were all removed at the Restoration. There, too, lay the coffin of the great Duke of Marlborough, until transferred by his wife to Blenheim. In the window facing you, you will see the Tudor emblems already mentioned. On the wall above you to your right stands King Edward the Confessor and St. Edmund, with the Danish arrow in his hand. On your left, between St. Nicholas, carrying in a basket a young child, and St. Thomas of Canterbury, is a vacant niche. Perhaps Henry VI. once filled the place, and was removed at the Reformation on the plea of adoration offered to "his holy shade." You pass on, and will return to visit, Guide in hand, the two chapels on your right; but you stand for a moment before the restored altar beneath which is the vault of Edward VI., with the pulpit that claims to be Cranmer's on your left. Had you stood there before 1643 you would have seen a terra-cotta relief of the Resurrection forming the *redos*, and a figure of the dead Christ under the altar. It was destroyed as a "monument of superstition and idolatry" under a warrant from the Long Parliament, at the same time that the crosses at Charing and Cheapside were needlessly demolished. Fortunately the reverence for the past inherent in English public opinion prevailed, after the ancient copes and vestments and sacred plate had been destroyed or melted down. It is curious that the only Royal tomb which suffered by the demolition was that beneath which lay the young King whose memory was dear to all good Protestants. As you pass from the chapel to look into its aisles, your feet are on the grave of the one Hanoverian King who is buried in the Abbey, George II. His dust literally mingles with that of the good Queen Caroline (the Queen of "The Heart of Midlothian," and the patroness of Bishop Butler). You pass over gravestones full of interest, and, turning to your right, enter the Northern Aisle. At your feet lies Addison, among great dead, Monk, Sandwich, Halifax, Craggs, and others, in the grave of his "loved Montagu." His monument is in Poets' Corner. Before you is the stately tomb with recumbent effigy of Queen Elizabeth, whose coffin rests on that of her half-sister Queen Mary. Beyond is the urn containing the bones of Edward V. and his brother, by whose murder in the Tower

Richard III. cleared the way to the throne for his rival Henry Tudor. It was placed there by Charles II., in whose reign they were discovered. A glance at the infants' tombs beneath will explain the name of Innocents' Corner, so happily given by Dean Stanley to the spot.

We cross now to the South Aisle. As you pass to the right of the tomb of Henry VIII.'s Scottish niece, notice over the foremost figure of her kneeling sons a fragment of iron. It once sustained a crown. He who kneels there, looking to the tomb of the wife, so widely accused of being accessory to his death, is Henry Darnley, husband of Mary Queen of Scots, father of James I., and ancestor of all our later Sovereigns. Beyond it, and corresponding in style and place to that of her kinswoman in the North Aisle who signed her death warrant, is the tomb of Mary herself, raised by James I., who brought his mother's body from Peterborough to the Abbey. Beneath you lie the coffins of Princes, Princesses, Sovereigns, and children. Read the list in the Guide, and you will see that it is a spot well worth a pilgrimage in itself, a very sepulchre of the Stuart dynasty. Pause for a moment by the beautiful tomb of the good Margaret Beaufort, the Lancastrian mother of Henry VII. Beyond it, and beneath the uninscribed monument to General Monk, the restorer of the Monarchy, is a vacant space. Read the inscriptions cut on the pavement and you will see that is a "Royal corner," "sown, indeed, with the dust of Kings." There your first hasty walk may end. You have seen something, but not much, of the historic treasures of the Abbey. As you pass out along the North Ambulatory, with the Northern Chapels on your right, you will reach in time, beyond the huge monument to the General Wolfe to whose victory we owe the supremacy of our race in North America, the North Transept. There stand the statues of Peel, Beaconsfield, the three Cannings, Palmerston, and the mighty Chatham; there, the graves of the two Pitts, of Fox, of Castlereagh, of Grattan. These are a few of those denizens of the North Transept whom you will find enumerated in these pages. You pass on through the resting-place of musicians and others, till, leaving on your left the statue of Wilberforce, you reach the graves of Herschel and of Darwin, and are once more in the Nave.

For further study of the treasures of the Abbey you are recommended to read the pages that follow.

CHAPTER II.

THE ARCHITECTURE OF THE ABBEY.

CHRONOLOGY OF THE BUILDING OF THE PRESENT CHURCH.

Bases of pillars and walls on each side of the Sanctuary only remains of the Confessor's Church.

XIIth Century.—Eastern portion, including the Chapels round the Apse, both Transepts, and one bay west of the crossing, also the Chapter House, built by Henry III. Four bays further west, completed by Edward I., carrying the building one bay beyond Choir screen.

XIVth and XVth Centuries.—Nave continued under Richard II., who built North, or Solomon's, Porch, and his successors, especially Henry V. and western window, built by Abbot Estenesy (1474-98).

XVth Century.—Vaulting (*two eastern bays*) of Nave and west front as far as towers completed by Abbot Islip (1500-32); and Chapel of Henry VII. built.

XVIIIth Century.—Wren repaired fabric, and built lower portion of Western Towers (1722), which were completed by Hawkesmore and others (1740).

WESTMINSTER ABBEY is in truth only a part of the original abbey of Westminster. When the church was built, more than six hundred years ago, it formed part of a Benedictine monastery. The monastery itself was much older; we can trace it back nine hundred if not eleven hundred years; and when it was first established it stood on an island called Thorney or Thorne Island, between the river Thames and the marshes which now form the water of St. James's Park. The number of monks at first was very small, only a dozen or so;

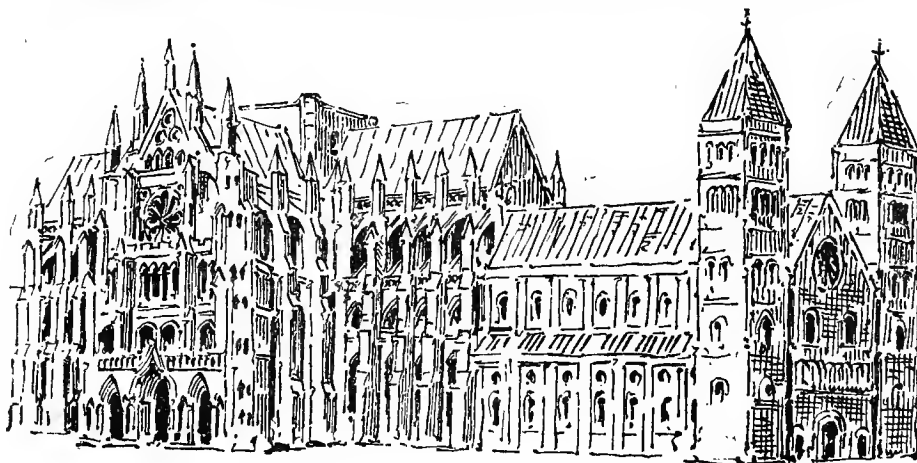
but Edward the Confessor, who had his palace close by, where the Houses of Parliament now stand, before his death in 1065, greatly enlarged it, making provision for seventy monks, and erecting buildings for them, part of which still remain. As he intended to be buried there himself he took great pains with the church; and having Continental leanings he, naturally enough, made use of the new style of architecture then growing up on the Continent: and thus it is that the old Abbey Church of Westminster was the first example in England of the Norman style of building. "It was," says an old historian, "in the new mode of construction, which many persons who afterwards built churches imitated in its sumptuous expense." The "many persons" were the Norman bishops who came over a few years later with William the Conqueror, and covered the land with splendid cathedrals.

England at that time was full of such monasteries; hence the numerous "abbeys," "priories," and

The church begun by Edward the Confessor was made in the shape of a cross with an apse, or round east end, a central tower, and two western ones, topped by short spires. Its architecture was heavy and solid, with flat buttresses and round headed windows. It had aisles, and numerous chapels above and below. Of the church there are practically no remains, but of the Norman monastic buildings there are.

The old cloister is quite gone, but in the east walk of the present one, beyond the entrance to the Chapter House, there are low doors leading into vaulted rooms of Norman work, which formed the basement of the monks' dormitory. The low arched passage into the yard of Westminster School is also of this date, and some arches of the Norman refectory in a garden behind the cloister. The present church was begun by Henry III., who in the fourth year of his reign laid the foundation of a Lady Chapel at the east end of the Norman apse; Lady Chapels, or Chapels of the Virgin, were then coming

CONJECTURAL VIEW OF THE ABBEY IN THE TIME OF EDWARD I.



Henry III.'s Building.

Edward I.'s Building.

Norman Building.

"minsters" still existing. Many of them survive as cathedral churches, but Westminster is unique in this respect, that although not a cathedral—that is, not the seat of a bishopric—it is equal in area to our greatest cathedrals—standing sixth among them—and is built in the style peculiar to the great age of cathedral building—the thirteenth century. For though bishops were attached to many of the monastic churches in Norman times—with a prior and monks instead of a dean and chapter—it was in the thirteenth century that the bishops, as such, became more important than the heads of the great monastic houses. It is peculiar also in this respect: that though originally only an abbey, like Sherborne or Romsey, it did not share the fate of most English abbeys at the Reformation, when the monasteries were dissolved, but it was established with a Dean and Canons just as if it had been a cathedral. Westminster, being close to the Royal Palace, was always favoured by the King; and the Abbot of Westminster had, like his successor the Dean, a position of peculiar independence.

into fashion. This chapel was destroyed to make way for Henry VII.'s. Twenty-five years later Henry III. pulled down the Norman choir, transepts, and central tower, and in place of the low Norman structure erected the present magnificent building, the highest church in England. It is 103 feet from the floor to the top of the vaulting, and in the nave 35 feet wide: a proportion of three to one, and much greater than in any English building, though common enough in France. Another French feature is the circular east end, for thirteenth-century churches in England were usually built square to the east instead of ending in apses like the Norman churches. This arrangement, which Henry's Continental taste led him to adopt, is certainly an extremely beautiful one, and in this case the effect is enhanced by the great size of the chapels opening out of the apse. The absence of a large east window is amply made up by the gracefulness of the converging lines, the vista of piers and arches, and the feeling of completeness gained by the gathering in, as it were, of the walls of the

church. As soon as the Choir, Transepts, and Central Tower, with one bay of the Nave to keep it steady, were built, Henry with great solemnity brought in the body of Edward the Confessor, who had been buried in the former church, and placed it in the splendid shrine he had prepared for it. The lower part of the shrine remains in its place behind the altar.

The appearance of the church at this period must have been very curious. First came the low Norman Nave, with its western towers; then east of it the tall Early English Choir and Transepts, with their huge flying buttresses; while all the surrounding buildings, except the Chapter House, were of the original style. The Chapter House, and that part of the cloister which forms the entrance to it, were finished by Henry III.; when he died the work was carried on in the church by Edward I., who built the part now occupied by the Choir stalls. The Choir, properly so called, is the part beyond the Transepts, but the Choir stalls or "ritual Choir" often take up, as here, the east end of the Nave.

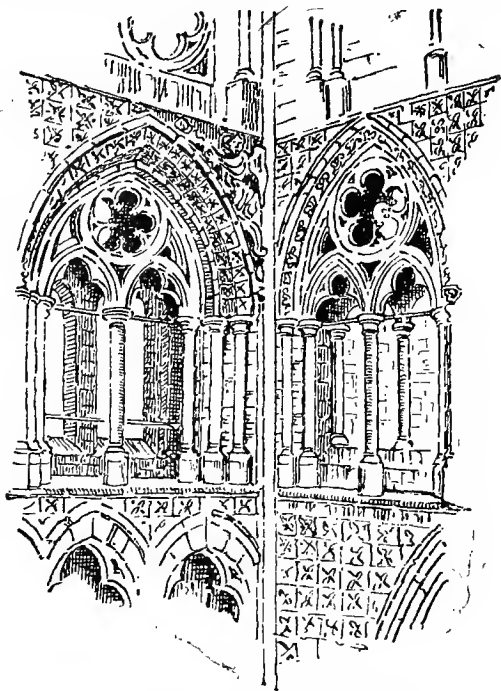
The rest of the church went on so slowly that two hundred years later, when the Gothic style came to an end, the western towers were still unfinished, and fell to the uncongenial hand of Wren, who designed a western front of which the only merit is that in its main lines it faintly resembles a Gothic building. The towers were not finished till after his death, by Hawkesmore and others (1740).

The church, as completed, consists of a Nave, Transepts, and Choir, with aisles throughout. It is rare to find aisles on both sides of the transepts, but Westminster has them; only the western aisle of the South Transept has been encroached upon by the cloisters, and forms their eastern walk, the upper part of the aisle overhanging the cloisters. The aisle, where it is continued round the apse, is called the Ambulatory; and out of it open the radiating chapels, forming, as it were, a second outside aisle. At the extreme east end was the Lady Chapel, rather larger than the rest, but not so large as the later Chapel of Henry VII.

The Nave is very long, consisting of twelve bays or divisions, with richly moulded arches, carried by clustered piers. Above the first row comes the triforium arcade of two arches to each bay; above that again, the clerestory windows, one to each bay, with their heads fitting into the angles of the vaulting. Though the nave was two hundred years in building, the same design was kept to throughout the church, and there is very little variety in the different parts, the late additions having been imitated from the original style of the Choir and Transepts. A close survey will detect eight shafts round the later piers instead of four, and a greater number of ribs in the later vaulting of the main roof, an absence of carving in the triforium arches, and a loss of foliage and richness generally about the work; but as far as the general effect goes the whole church might have been built in one century.

The thrust of the vaulting is sustained by those immense flying buttresses which form such a feature on the outside. They are thrown over the aisles and run down to the ground in projecting stages. The aisles

are also vaulted in stone, and their roofs are kept in position by the lower part of the same buttresses. The main vault is sheltered from the weather by a high wooden roof covered with lead; those of the aisles by a similar covering sloping against the main vault just under the clerestory windows. The top of the aisle vaulting forms the floor of the triforium, which is itself the space between the stone and wooden roof of the aisles. At Westminster the aisle wall is run up a little way beyond the vaulting, and pierced with triangular windows, which light the triforium. Otherwise it would be lighted only from the interior of the church. This arrangement is continued round the whole build-



TRIFORIUM IN THE SOUTH TRANSEPT.

ing, except at the ends of the transepts, where there are only narrow passages in front of the windows. The triforium gallery, from its beautiful shape and great richness, is one of the best features of the church.

The main entrance is by the great door at the west end, but in the south aisle there are two smaller doors leading from the cloisters which run along the side of the Nave. The five eastern bays of the Nave are occupied by the Choir, the entrance to which is under a heavy stone screen across the central portion. North of this screen is the organ, completely filling one of the bays. The Choir ends at the great arch, the full height of the roof, opening into the centre of the church, where the Transepts cross the Nave. The four arches thus formed sustain the tower, which is open to its roof, one story above that of the church, and has a very fine effect as you look up from the Choir.

The ends of the Transepts are slightly varied from the general design. There being no aisles, the correspond-

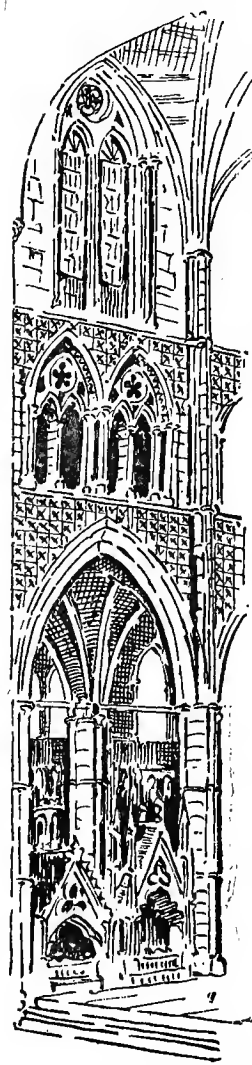
ing space is filled with graceful arcades, while the end of the gable above the triforium gives room for a splendid rose window in each transept. All along the eastern walls of both arms, between the arches, were ranged the chapels of the various saints specially honoured in the Church of Westminster, and these chapels were of course continued all round the apse. Three remain in the North Transept, those of St. Michael, St. Andrew, and St. John the Evangelist; in the south there are none; the so-called Chapel of St. Faith, a curious vaulted chamber at the end, from which there is a way into the Chapter House, being really the old vestry. It has been already noticed that the west aisle of this Transept is wanting—being occupied by the cloister; but above the cloister roof and inside the church is a space known as the “muniment room,” where archives used to be kept. The South Transept has a little door at its south-east angle from the Poets’ Corner; the North Transept is entered by the magnificent porch known as Solomon’s Porch, and this is the most usual entrance to the church.

Coming to the eastern arm of the cross, the first half of the Choir forms the “sacrarium,” or space in front of the altar. Formerly there was an altar in front of the rood screen (see p. 17), right down in the Nave, besides altars in all the chapels; but now there are only two—the ancient high altar, and the altar in Henry VII.’s Chapel. The space in front of the high altar is paved with beautiful mosaics brought from Rome by Abbot Ware in the thirteenth century. On the north side of the sacrarium are three splendid tombs belonging to the period of Edward I., and on the other side the remains of the old *sedilia* or seats of the officiating clergy, and an ancient picture of Richard II. Behind the altar is the altar screen; its front has been restored, but the back retains the old work. Two doors, one on each side of the altar, lead into the shrine or chapel of Edward the Confessor, which occupies the further half of the Choir, and is bounded to the east by the circular arcade of the apse. To reach this it is necessary to go round by the Ambulatory, which at Westminster is usually entered by the south side, that nearest the Poets’ Corner. At this point the Choir chapels begin; first St. Benedict’s, which is square, and opens from the Transept as well as from the Ambulatory; then St. Edmund’s and St. Nicholas’s, both octagonal in shape, and full of interesting old tombs. These are on the right-hand side; on the left are the backs of the tombs surrounding the Confessor’s Chapel. Following the Ambulatory, so called because in old days the processions used to walk round here, you pass under the arch of Henry V.’s Chantry, which fills the end of the apse, and up a flight of steps into Henry VII.’s Chapel.

Here we come to an entirely different style of architecture, nearly 250 years later than that of the Choir. The chapel is divided, like the church, by two rows of piers into a central and side aisles, which are cut off from the central portion by the stalls, and are entered by separate doors. The spaces between the piers are filled with the seats of the Knights of the Bath, whose banners hang above them. The

apse at the end has five chapels off it, corresponding in width to the aisles. Above the arches a row of sculptured figures of great interest runs round the whole building, including the chapels. In the centre, under the apse, stands Henry VII.’s tomb, of black marble, with bronze effigies, the work of the Italian Torrigiano, surrounded by a screen of bronze, most elaborately worked. The entrance doors of the chapel are fine examples of the same work, and should be carefully noticed.

The great feature of the chapel is, of course, the



ONE BAY OF CHOIR.

roof. This is of the kind known as fan tracery, and is peculiar to the Tudor period, or Late Perpendicular. The whole roof depends on the huge ribs of stone which may be seen crossing the entire span, through the network of smaller ribs and pendants hanging from them. The exterior walls between the buttresses are curved or angular in plan, and filled with Perpendicular traceried windows. The whole wall space both inside and out is covered with stone panelling, a mode of ornamentation imitated by Sir Charles Barry in the new Houses of Parliament.

The chapels opening off the North Ambulatory by which you return to the North Transept are no less interesting than those on the other side, or the screens separating them from the Ambulatory and for the tombs they contain. These will all be noticed in their proper place. They are named after St. Paul, St. John the Baptist, and Abbot Islip; the latter has an upper story containing the celebrated waxworks.

The Confessor’s Chapel, which, as we saw, occupies the main apse, is entered by two flights of steps, one

from the east end under Henry V.'s Chantry, and the other from the North Ambulatory. It contains a series of tombs whose historical interest is only equalled by the beauty of their design. An account of them will be found under the Confessor's Chapel. A more strictly architectural feature is the chantry chapel, where the tomb of Henry V. stands under an arch flanked by two turrets, octagonal, with niches and statues in their different faces. These rise to a considerable height, and contain staircases leading to the upper floor of the monument, which is the chantry, and had an altar in its eastern wall. The upper floor is of greater extent than the lower part, and is supported where it bridges the aisles by arches profusely decorated with sculpture and panelling.

The architecture of this part of the church and of the transept ends is the richest in ornament. The spandrels of the arches are filled with diaper work; the triforium arcade is adorned with carved foliage, and at the ends of the transepts with figures of angels in the spandrels; the bosses of the roof are carved; and every here and there in going round the chapels you may see an arch or two of the beautiful wall arcade which once ran round the whole church at the ground level.

The windows should be noticed. In the clerestory they are of two lights, with a cusped circle in the head; the triforium arches show the same design more richly carried out; and they mark the period when stone tracery ceased to be merely a number of openings cut in a slab—a style known as “plate tracery”—and became an arrangement of curved ribs known as “bar tracery.” The curves are all geometrical, complete circles or portions of them; and this has led to the thirteenth century or Early English style being sometimes called “the Geometrical.” The windows at Westminster are early examples of this mode, and their mouldings are very simple. They still suggest the two lancet windows with a circle above them which was the earliest form of window decoration. The curved triangular openings which light the triforium are not visible from the inside; below them come the windows of the aisle, which are similar in design to the clerestory range.

Leaving the church by the little door in the south aisle we reach the cloisters, which lie on the south side of the aisle. [This was the usual position, as the monks were thus sheltered from the cold winds. Henry III. rebuilt the eastern walk (which, it will be remembered, is really the aisle of the south transept) in connection with his other work there. He also built the fine entrance to the Chapter House just beyond the transept, with its vestibule and steps richly decorated with sculpture, and the Chapter House itself, which was restored in 1865 by Sir Gilbert Scott. Formerly it had been used as a record office, divided into stories and filled with cupboards and papers.] At the restoration all this was swept away, and its beautiful proportions were disclosed. It was begun in 1250, and shows in its windows the rapid advance made in the style. They are of four lights, occupying the whole space in the wall in each of the eight sides, one of which,

however, is not pierced; and their heads are filled with large cusped circles and quatrefoils. The vaulting ribs spring from a central column, and radiate to the piers between the windows, which are strengthened outside by the huge flying buttresses visible from Poets' Corner. A rich trefoil-headed arcade runs round the inside, forming stalls for the monks when they met in the house for business or instruction. Those in the side opposite the door, richer, more deeply recessed, and having higher seats than the rest, were for the dignitaries of the monastery. There are some remains of painting on the walls.

The vestibule now has a door through the revestry to the Abbey, and formerly there was above it a passage connecting the South Transept with the dormitory, used by the monks when they rose for the midnight service.

Edward I. carried on his father's work for four bays—that is, as far as one bay west of the Choir screen; the columns of his period can be easily distinguished by the metal instead of marble mouldings round the pillars; but after him the building progressed very slowly. Towards the end of the fourteenth century, when the Perpendicular style was in full force, Simon Langham, afterwards Bishop of Ely and Archbishop of Canterbury, left a sum of money for the completion of the fabric. His successor Litlington took this to mean, not the church, but the monastic buildings, which, it will be remembered, remained all this time as the Norman builders had made them—out of repair probably, certainly out of date. A considerable part of the buildings round the Abbey belong, therefore, to Litlington's time. Next to the Chapter House, in the same east walk of the cloister, on an upper floor, was the dormitory where the monks slept—not in separate cells, but in one great room. It now forms the Chapter library and the great school-room of Westminster School; the northern part of the vaulted chambers below it, of the Norman time, and once the monastic treasury, is still in the charge of Government officials, and is kept closed. At right angles to it, in the south walk, was the refectory, where the monks dined together. This is now gone, but a few of its windows are visible from the garden of Ashburnham House, lately become the property of the School. The west walk has above and behind it the buildings of the Abbot's house, now the Deanery. The Abbot of Westminster was a great man, and his house was not unworthy of him. Besides the present Deanery, it included all the buildings looking on the little courtyard just inside the cloister entrance.

One of these, the Abbot's dining-hall, is now the Westminster scholars' hall, the other, with its low square window, is “the Jericho,” leading into the famous Jerusalem Chamber. The latter is the only part of the Abbot's house shown; it is entered by a flight of steps from the Abbot's courtyard. It is panelled on the inside with cedar, and has a splendid cedar mantel-piece, put up at the time of Charles I.'s marriage. It was here that Henry IV. was brought to die, because it was the only room with a fire; here the Westminster Confession was drawn up; and here, in later times, the committee sat for the revision of the Bible.

The Abbot had a private way into the Abbey and a private view overlooking the nave, both of which still exist.

The old walls of the Abbey enclosed the present Dean's Yard, then known as the Elms, and through it ran the stream which turned the Abbey mill and emptied itself into the Thames. Some of Litlington's work remains in the houses looking into it on the east side, with the two tower gateways. They were, perhaps, the quarters of officers, such as the bailiff, who looked after the outlying possessions of the Abbey; the cellarer, who had charge of all the property; and the sacrist, who was responsible for the conduct of the services.

Returning through the cloister, and under the low arch at its south-east angle, we reach another low passage at right angles leading into a small court with a classical colonnade, known as the Little Cloister. Here we have the exact site of the infirmary—the resort of those monks who, from age or sickness, were excused the regular duties of the monastery. It had a spacious garden, now reached by a door from the Little Cloister, and called the "College Garden." The malthouse, granary, brewhouse, and bakehouse were all placed in the south part of Dean's Yard, and were thus within easy reach of the kitchen, which lay behind the refectory.

The mere mention of so many different buildings shows how large and important the monastic community was, and how thoroughly it was able to supply its own wants. The sixty or seventy monks, in fact, with the dependents who dwelt within the precincts, formed quite a large village; and many English towns owe their origin to the clustering of a small population round a great religious house.

The monks, except at meal times and at night, and during the frequent daily services, spent their lives in the cloister. There they wrote manuscripts, read, practised singing, taught schools, and went through the many other little duties which made absolute idleness impossible among them. In other orders, and amongst the Benedictines in early times, though probably not so late as the Confessor's foundation, they would also take part in those occupations on which the daily living of the monastery depended—in bakehouse or brewhouse; and some might even here lend a hand in the constant building operations, as we hear of the vaulting at Gloucester being completed, not by ordinary workmen, but "by the spirited energy of the monks themselves."

A. J. GRAHAME.

CHAPTER III.

FIRST APPROACH.

North Transept.

THE great North Entrance, or "Solomon's Porch." The name of "Solomon's Porch" was probably first applied to a large porch erected against the central portal in Richard II.'s reign, of which no trace remains. The whole was much decayed at the beginning of the last century, when Sir Christopher Wren and Dickinson recased it in Oxfordshire stone, paring and altering the details till the ancient character of the entrance was quite lost. The illustrations on pages 13 and 14 show the 18th century Front, the re-building of which has been lately completed, the upper part by Mr. Pearson, R.A., the triple Portico after the plans, since slightly modified, left by the late Sir Gilbert Scott.

The two great entrances of the central portico are never opened except for the funeral of a Sovereign. After the interment of Lord Chatham the North Transept became "THE STATESMEN'S AISLE," the burial-place of statesmen, as the South Transept is of poets. Among them are monuments commemorating some of England's naval and military heroes.

WILLIAM PITT, EARL OF CHATHAM, b. 1708, d. 1778, Prime Minister and Secretary of State (1755), created a Peer (1766). Chatham's last appearance in the House of Lords was, when already crippled and dying, he insisted on coming to oppose Lord North's Government with regard to the severance of the American colonies. After delivering an impassioned appeal against "the dismemberment of this ancient and noble monarchy," he fell down in a fit, and died a few weeks afterwards.

He was temporarily buried at Hayes, in Kent, while St. Paul's and Westminster contended for his remains; Parliament decided for the Abbey on the ground that he ought to be buried "near to the dust of kings." His funeral was attended "almost exclusively by opponents of the Government. . . Burke, Savile, and Dunning upheld the pall. . . The chief mourner was young William Pitt,"* who was laid in the same grave twenty-eight years later. The monument is 33 ft. high, and cost £6,000. The sculptor, *John Bacon*, was also the author of the inscription, which called forth George III.'s admonition, "Now, Bacon, mind you do not turn author; stick to your chisel."

HENRY GRATTAN, d. 1820, the impassioned defender of the rights of Ireland. His first wish was to be buried in his native country, but he ultimately consented to have his grave in the Abbey; a plain stone marks the spot at the head of the grave of Charles James Fox, "whom in life he so dearly valued, and near whom in death it would have been his pride to lie." †

HENRY JOHN TEMPLE, VISCOUNT PALMERSTON, b. 1784, d. 1865, Prime Minister (1855-58), and again from 1859 to 1865. Statue erected by Parliament as a testimony of public admiration. *Jackson sculpt.*

"The three Captains," WILLIAM BAYNE, WILLIAM BLAIR, and LORD ROBERT MANNERS, fell, 1782, in

* Macaulay's Essays, The Earl of Chatham.

† Preface to Grattan's Speeches.

Admiral Rodney's two victorious engagements with the French, in the West Indies; Buried at sea; the monument erected by the King and Parliament. *Nollekens sculpt.*

ROBERT, VISCOUNT CASTLEREAGH, second Marquis of Londonderry, died by his own hand, 1822. Foreign Secretary (1812). Castlereagh's severe measures against the liberties of the press and his alliances with the despotic Powers of Europe made him as unpopular in England as the Irish discontent at the Union did in Ireland. A terrible riot took place at his funeral. The mourners had to fight their way through a raging mob, and it was not till the doors were shut that silence reigned in the building, "the more affecting and solemn from the tumult which preceded it." George Canning, Castlereagh's rival and successor, was laid close by five years later. *Statue by Thomas.*

WILLIAM MURRAY, EARL of MANSFIELD, d. 1793, Lord Chief Justice of England (1756). Bishop Newton called him "the oracle of law, the standard of eloquence, and the pattern of all virtue, both in public and private life." He was buried in the Abbey, as the inscription tells us, "from the love which he bore to the place of his early education."

Where Murray, long enough his country's pride,
Shall be no more than Tully or than Hyde.—*Pope.*

Flaxman designed the statue from a picture of the judge by Sir Joshua Reynolds. Mansfield and

SIR WILLIAM FOLLET, d. 1845, the brilliant Attorney-General, whose statue by *Behnes* stands close behind, are "the sole representatives in the Abbey of the modern legal profession."

SIR ROBERT PEEL, b. 1788, d. 1850, Prime Minister 1834 and 1841-6; the repeal of the Corn Laws (1846) was the marked feature of Peel's last Administration. His death was caused by a fall from his horse on Constitution-hill, and he was buried by his own wish at Drayton. *Gibson* refused to undertake the statue unless

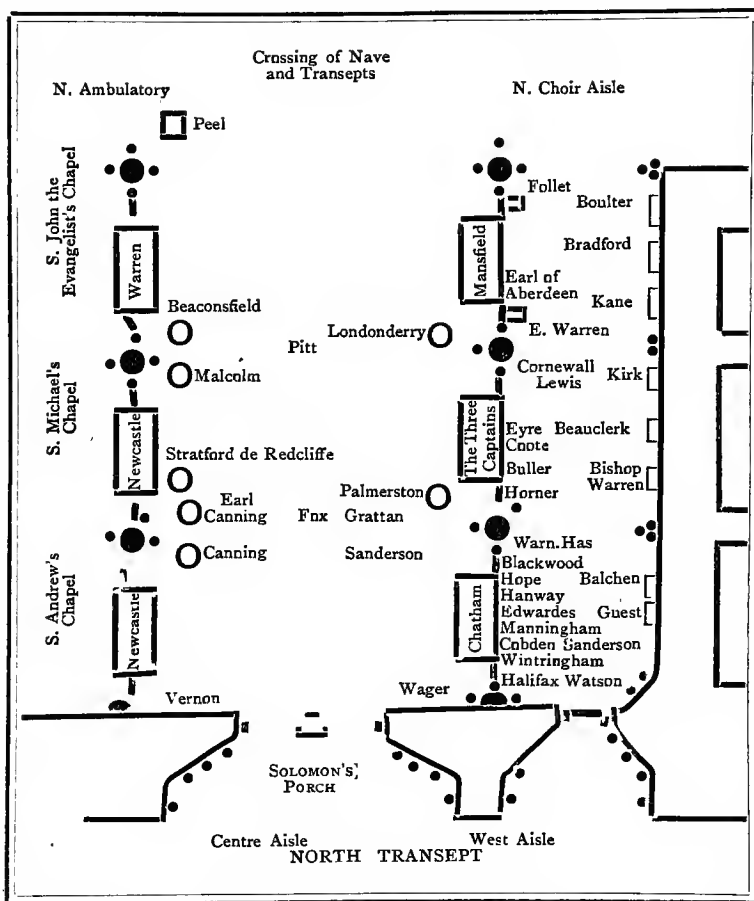
he were allowed to adopt classical costume, and the consequence is that the great statesman is represented addressing the House in a Roman toga.

ADMIRAL SIR PETER WARREN, d. 1752. Created a Knight of the Bath for his valour in an action with two French squadrons in the Channel. Hercules places the bust upon its pedestal, while Navigation is about to crown it with laurel. This monument is a typical example of the realistic taste of the eighteenth century: the face of the bust is actually pitted with small-pox marks. *Roubiliac sculpt.*

BENJAMIN DISRAELI, LORD BEACONSFIELD, b. 1804, d. 1881, twice Prime Minister. Distinguished for his brilliant literary as well as for his political career. *Boehm sculpt.*

SIR JOHN MALCOLM, d. 1833, "the soldier, statesman, patriot," one of the founders of our Indian Empire. *Statue by Chantrey.*

WILLIAM CAVENDISH, first DUKE of NEWCASTLE, d. 1676, and his second Duchess, Margaret Lucas, d. 1673-4. Called the "Loyall Duke" for his devotion to Charles I., in whose cause he lost £941,308. "The most distinguished patriot, general, and statesman of his age," says Cibber. He wrote works on horsemanship, besides being a liberal patron of learning,



and the friend of Ben Jonson and Dryden. Exiled during the Commonwealth, he returned at the Restoration to build his own and his wife's tomb, and write her inscription. The Duchess came of "a noble familie, for all the brothers were valiant, and all the sisters virtuous." She was a "wise, wittie, and learned lady, which her many bookes do well testifie," and "with her lord all the time of his banishment and miseries." Indeed, as Pepys says, "her whole story is a romance and all she does romantic;" she was a voluminous writer, and her attendants had to be ready any hour of the day or night "to take down her grace's conceptions." Her effigy holds an open book, a pen case, and inkhorn, symbolic of her favourite pursuit.

Statues of:—STRATFORD CANNING, VISCOUNT STRATFORD DE REDCLIFFE, d. 1880; for fifty years Ambassador in the East. Epitaph by Tennyson:—

Thou third great Canning, stand among our best
And noblest, now thy long day's work hath ceased,
Here silent in our Minster of the West,
Who wert the voice of England in the East.

Statue by Boehm.

The great GEORGE CANNING, b. 1770, d. 1827, statesman and orator. "Raised by his own merit he successively filled important offices in the State, and finally became first Minister of the Crown" (1827). *Chantry sculpt.* And his son: EARL CANNING, d. 1862, Viceroy of India (1856). *Foley sculpt.* Both buried in the same vault, east of Pitt.

JOHN HOLLES, d. 1711, EARL of CLARE, and, by his marriage with the "Loyall Duke's" granddaughter, DUKE of NEWCASTLE. He filled several offices of State in Queen Anne's reign, and so great was his wealth that Burnet calls him "the richest subject that had been in the kingdom for some ages." Buried in St. John's Chapel, near his kinsmen Vere and Holles. The tomb was designed by *Gibbs*, who "staked his immortality" upon its success, the figure of the Duke by *Bird*, who executed the whole work.

ADMIRAL VERNON d. 1757. He made his name famous by the capture of the Fort of Portobello with only six ships in 1739; but his brave exposure of the naval abuses in Parliament necessitated his retirement from the navy, six years after his great victory, without place or title. *Rysbrack sculpt.*

West Aisle.

GEORGE GORDON, fourth EARL of ABERDEEN, d. 1860, Prime Minister. Lord Aberdeen was an accomplished scholar, especially learned in Athenian

antiquities. Byron calls him "the travelled Thane, Athenian Aberdeen." *Bust by Noble.*

MRS. WARREN, d. 1816, widow of the Bishop of Bangor (d. 1800), whose monument, also by the elder *Westmacott*, is upon the opposite wall. This is the best of *Sir Richard Westmacott's* works in the Abbey. Mrs. Warren was distinguished for her extensive charity, which is typified on the monument by the beggar girl holding a baby.

SIR GEORGE CORNEWALL LEWIS, d. 1863, successively Chancellor of the Exchequer and Secretary of State. *Bust by Weekes.*

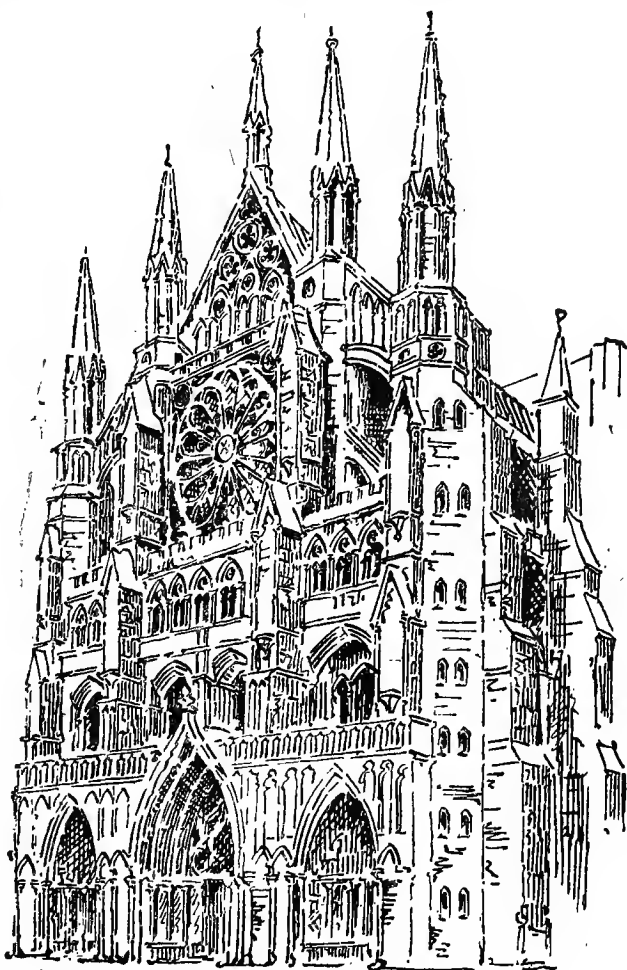
GENERAL SIR EYRE COOTE, d. 1783, who drove the French out of the Coromandel coasts and defeated Hyder Ali's forces in the Carnatic. Monument erected by the East India Company. *Banks sculpt.*

FRANCIS HORNER, d. 1817, called by Dean Stanley "the founder of our modern economical and financial policy." Buried at Leghorn. The inscription is by Sir Henry Englefield. *Statue by Chantry.*

A bust of CHARLES BULLER, d. 1848. "The British Colonies will not forget a statesman who so well appreciated their desires and their destinies." From inscription by Lord Houghton. Buried at Kensal-green. *Weekes sculpt.*

BRIGADIER-GENERAL HOPE, d. 1789, Lieutenant-Governor of Quebec. *Bacon sculpt.*

WARREN HASTINGS, d. 1818, Governor-General of Bengal. "With all his faults, and they were neither few nor small, only one cemetery was worthy to contain his remains. In that temple of silence and reconciliation, where the enmities of twenty generations lie buried, in the great Abbey, which has during so many ages afforded a quiet resting-place to those whose minds and bodies have been shattered by the contentions of the great Hall, the dust of the illustrious accused should



NORTH TRANSEPT FRONT (Eighteenth century).

have mingled with the dust of the illustrious accusers.*" But it was decreed otherwise; he was buried at Daylesford, the home of his race, and only the monument commemorates him here. *Bacon, jun., sculpt.*

JONAS HANWAY, d. 1786, the Philanthropist and Traveller. He is said to have been the first person in England who carried an umbrella. He wrote an interesting account of his travels in the East, and a dull journal of a tour he took in England on his return, which called forth one of Dr. Johnson's severe remarks. "Jonas," he said, "acquired some reputation by travelling abroad, but lost it all by travelling at home." Hanway founded the Marine Society, for poor boys training for the sea, and the Foundling and Magdalen charities owed much to his benevolence. *J. F. and J. Moore sculpt.*

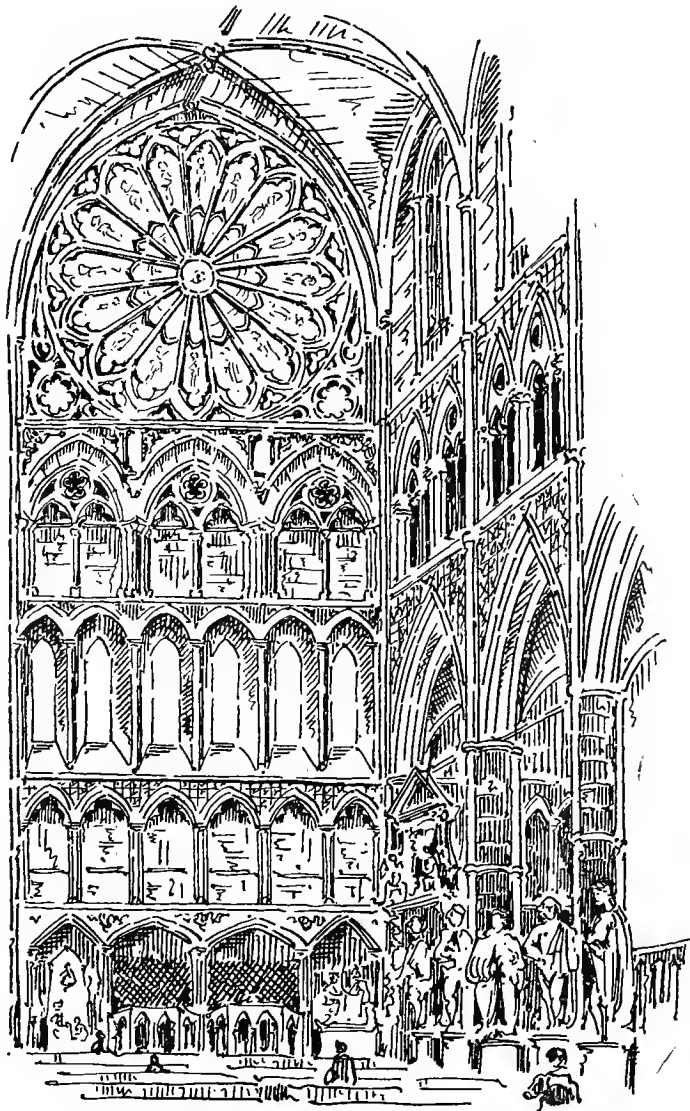
RICHARD COBDEN, b. 1804, d. 1865, buried at West Lavington; the hero of the repeal of the Corn Laws and the successful champion of free trade. Of his share in the repeal of the Corn Laws Sir Robert Peel, in the House of Commons, spoke as follows:—"Sir, the name which ought to be, and which will be, associated with the success of these measures is the name of a man who, acting, I believe, from pure and disinterested motives, has advocated their cause with untiring energy, and by appeals to reason, expressed by an eloquence the more to be admired because it was unaffected and unadorned, the name which ought to be and will be associated with the success of these measures is the name of Richard Cobden." *Bust by Woolner.*

A Bust of LIEUT.-GENERAL SIR HERBERT EDWARDES, d. 1868. He greatly distinguished himself in the insurrection in the Punjab in 1848, when, among other brilliant exploits, he kept an army of 12,000 Sikhs at bay for seven hours until the reinforcements sent to help him arrived. He also did good service at the outbreak of the Mutiny (1857), by persuading the native chiefs to rally round him and send him levies of horse and foot, and as the inscription sets forth "greatly contributed to the Security of the Frontier, and to the Salvation of the British Empire in India." *Theed sculpt.*

GEORGE MONTAGUE DUNK, EARL of HALIFAX, d. 1771. He filled the great offices of First Lord of the Admiralty, Secretary of State, and Lord Lieutenant of Ireland: and "contributed so largely to the commerce and splendour of America as to be styled 'Father of the Colonies.'" Halifax, the capital of Nova Scotia, was called after him. *Bacon sculpt.*

SIR WILLIAM SANDERSON, d. 1676, historian of Mary Queen of Scots, James, and Charles I., Gentleman of the Bedchamber to Charles I. "After great hardships sustained under the late Tyranny of Rebels . . . after

a full length of 90 years of this troublesome Life . . . he went to a better."* His wife, Dame Bridget d. 1681-2, "Mother of the Maids of Honour to the Queen Mother and to her that now is" (see grave-stone), with whom he had lived "very amicably" for fifty years, erected the monument, and is buried in his grave (before Chatham's monument).



INTERIOR OF THE NORTH TRANSEPT.

* Macaulay's Essay on Warren Hastings.

* Dart, Vol. II., 125.

VICE-ADMIRAL WATSON, d. 1757. He rescued the prisoners from the Black Hole of Calcutta, and, in conjunction with Clive, reduced Chandernagore, the last stronghold of France in the Peninsula. This monument, erected by the East India Company, entirely defaces the arches above the doorway with palm trees and Oriental chiefs. Among them stands the statue of the Admiral. *Scheemakers sculpt.*

LIEUTENANT-GENERAL GUEST, d. 1747, "who closed a service of sixty years by faithfully defending Edinburgh Castle against the Rebels in 1745." Buried in the East Cloister. *R. Taylor sculpt.*

ADMIRAL SIR JOHN BALCHEN, d. 1744, Commander-in-Chief of the united fleets of England and Holland, lost with his ship, the *Victory*, in the Channel in a violent storm. *Scheemakers sculpt.*

LORD AUBREY BEAUCLERK, d. 1740, killed in a naval engagement off Carthage, under Admiral Vernon. The epitaph to "dauntless, loyal, virtuous Beauclerk" is said to be by the poet Thomson. *Scheemakers sculpt.*

LIEUT.-GENERAL PERCY KIRK, d. 1740-1, son of the notorious Commander Percy Kirk, whose cruelties against Monmouth's adherents earned for his soldiers

the derisive title of "Kirk's Lambs." *Scheemakers sculpt.*

SIR RICHARD KANE, d. 1736, distinguished in the wars of William III. and Anne. He held Gibraltar for eight months against the Spaniards for George I., and George II. made him Governor of Minorca, where he is buried. *Rysbrack sculpt.*

SAMUEL BRADFORD, d. 1731, Dean of Westminster and Bishop of Rochester (1723). He succeeded Atterbury in these posts while the latter was still in the Tower. He was the first Dean of the Order of the Bath. Buried near this monument. *Cheere sculpt.*

HUGH BOULTER, d. 1742, Bishop of Bristol and afterwards Primate of Ireland. The "munificent statesman-prelate," who, his inscription tells us, "was translated to the Archbishopric of Armagh, 1723, and thence to Heaven." At the time of his death he was for the thirteenth time one of the Lords Justices of Ireland, and showed such energy and philanthropy "as practically brought the direction of the Government under his care," while his extensive charities won him the respect of all classes of the people in Ireland, where, says Dr. Johnson, "his piety and charity will be long honoured." * *Cheere sculpt.*

CHAPTER IV.

SECOND APPROACH.

[See Plan, p. 17.

North-west or Belfry Tower.

"THIS spot," says Dean Stanley, "by the monuments of Fox and Holland, of Tierney, the soul of every opposition, and of Mackintosh, the cherished leader of philosophical and liberal thought, and the reformer of our criminal code, has been consecrated as the Whigs' Corner." The ecclesiastic in the old glass window traditionally represents Edward the Confessor, the founder of Westminster Abbey, but is in reality only a figure made up of old bits of glass.

In the Nave, across the eastern bay of the Belfry Tower, is *Westmacott's* cumbrous monument* to the Whig orator CHARLES JAMES FOX, b. 1748-9, d. 1806, the "Man of the People." Fox first took office under a Tory Government, but on the question of the American war he went over to the Opposition, and from that time became the Whig leader of the House of Commons. He is represented dying in the arms of Liberty; a negro, kneeling at his feet, is thanking him for his share in the abolition of the slave trade. Fox and Pitt, rivals to the last, died in the same year, and are buried close together in the North Transept.

GEORGE LORD VISCOUNT HOWE, d. 1758, brother of the great Admiral. He was killed on the march to Ticonderoga, in North America. The monument was put up by the Province of Massachusetts, before its separation from the mother country. *Scheemakers sculpt.*

SIR JAMES MACKINTOSH, b. 1765, d. 1832, "Jurist, Philosopher, Historian, Statesman." He devoted himself during his parliamentary career to the improvement of the Penal Code. Buried at Hampstead. *Theed sculpt.*

* Originally in the North Aisle of the Choir.

HENRY FOX, LORD HOLLAND, d. 1840, nephew of Charles James. Statesman and writer, but best remembered as the centre of a distinguished literary circle. The monument represents the "Prison House of Death;" there is no inscription. *Baily sculpt.*

HENRY PETTY, 2nd Marquis of Lansdowne, b. 1780, d. 1863, Home Secretary 1828, and Leader of the Opposition on Peel's death. He was actively associated with the Whig party, and took part in all its leading measures, such as the abolition of slavery, repeal of the penal laws, &c. And JOHN, EARL RUSSELL, b. 1792, d. 1878, Prime Minister 1846-52, created Earl Russell in 1861, and on Palmerston's death in 1865 again Prime Minister. In 1866 he was defeated on the Reform Bill and resigned, and never again held office. Buried at Chénies. *Two busts by Boehm.*

ZACHARY MACAULAY, d. 1838, an African merchant, father of the historian. The inscription, by the late Sir James Stephen, records his labours on behalf of the abolition of the slave trade. *Bust by Weekes.*

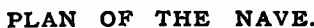
MAJOR JAMES RENNELL, d. 1830, the celebrated geographer and antiquary. Buried in the Nave. *Bust by Hagbolt.*

MAJOR CHARLES STANHOPE, Pitt's nephew, who fell at the battle of Corunna, 1809.

WILLIAM HORNECK, d. 1746, "the earliest of English engineers, who learned his military science under the Duke of Marlborough." Buried in the South Transept. *Scheemakers sculpt.*

* Johnson's Lives : Life of Ambrose Phillips.

(Right of
or)—JOHN



(Left) — ADMIRAL SIR THOMAS HARDY, d. 1732; served under Rooke at Cadiz. He was descended from a certain Clement le Hardy, of Jersey, the protector of Henry VII., who, when Duke of Richmond, landed in Jersey on his way to exile in

B

France, and was safely conveyed to Normandy by Clement, "at the hazard of his own life." Buried near the west end of the Choir. *Cheer & sculpt.*

CAPTAIN CORNEWALL, killed in a naval engagement off Toulon, 1742-3. The first monument voted by Parliament in commemoration of naval heroism. *R. Taylor sculpt.*

The South-west Tower, or Baptistry,

was also used as the Consistory Court; the judge's seat, with wood panelling at the back, still remains on the south side. The font has been removed to Henry VII.'s Chapel, where baptisms now take place. In the old window is a figure in plate armour, said to be Edward the Black Prince.

JAMES CRAGGS,* b. 1686, d. Feb. 1720-1, son of the Postmaster-General. Craggs became a Privy Councillor and Secretary of State before he was thirty-two, but his brilliant career was cut short by small-pox at the early age of thirty-five. He was a mourner at Addison's funeral, and before two years had passed his own coffin was laid upon his friend's (p. 50). Pope, who had a great admiration for Craggs, superintended the erection of his monument, and wrote the epitaph:—

Statesman, yet friend to truth!

Of soul sincere,

In action faithful, and in honour clear!

Who broke no promise, serv'd

no private end,

Who gain'd no title, and who lost no friend;

Ennobled by himself, by all approv'd;

Prais'd, wept, and honour'd by the Muse he lov'd.

Had Craggs lived until the inquiry into the South Sea Bubble was concluded this panegyric could hardly have

been written, for the Secretary of State and his father were down in the company's subscription lists for the fictitious sum of £330,000. *Guelphi sculpt.*

The Baptistry was chosen by Dean Stanley to receive the bust of our sacred poet KEBLE, and, since the statue of WORDSWORTH already consecrated this part to poetry, he re-christened it: "Little Poets' Corner." The busts of KINGSLEY, poet and novelist as well as theologian, and MAURICE, were also added in Stanley's time, as was the modern window above, the generous gift of Mr.

* This monument originally stood on the east side of the South-west Tower.

Childs, of Philadelphia. The window commemorates GEORGE HERBERT and WILLIAM COWPER, "both religious poets, both Westminster scholars, and representing two opposite poles of the English Church," the Ecclesiastical and the Evangelical. (Stanley.)

WILLIAM WORDSWORTH, b. 1770, d. 1850. A seated statue of the great poet, who lies in Grasmere churchyard. *Thrupp sculpt.*

JOHN KEBLE, b. 1792, d. 1866, author of "The Christian Year." Keble was, with Dr. Newman and Dr. Pusey, regarded as forming the Triumvirate of the High Church or Oxford movement in 1832; he wrote some of the celebrated "Tracts for the Times." Keble

College, Oxford, was founded in his memory. Buried at Hursley. *Bust by Woolner.*

The "Prophet" FREDK. DENISON MAURICE, b. 1805, d. 1872, the well-known preacher of Lincoln's Inn and Vere-street Chapels. Buried at Highgate. And his "Disciple," CHARLES KINGSLEY, d. 1875, writer and poet, Canon of Westminster and rector of Eversley. Buried at Eversley. *Two busts by Woolner.*

HENRY FAWCETT, b. 1833, d. 1884, Postmaster-General, 1884. The monument was erected (1887) to commemorate the blind statesman who has left so impressive a record of his life and work behind him. *Alfred Gilbert sculpt.*

Between Maurice and Kingsley a bust by Bruce Joy of the poet and essayist MATTHEW ARNOLD, b. 1822, d. 1888, was unveiled by Lord Coleridge on October 31, 1891.

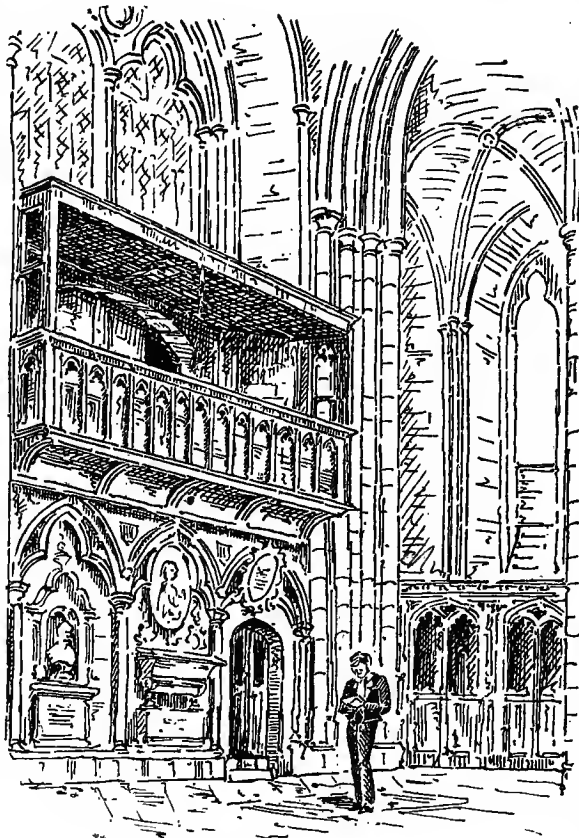
A bust by Gilbert of Matthew's father, the great headmaster of Rugby school from 1828 to 1842, Dr.

Thomas ARNOLD (d. 1842), historian, was placed near Keble by Arnold's old pupils and admirers in July, 1895.

Nave.—South Aisle.

Above the Deanery entrance is a small oak gallery, called the "Abbot's Pew," built, with the rooms behind it, by Abbot Islip, early in the 16th century. From it the Royal family have watched at various times processions pass up the nave.

HENRY WHARTON, b. 1664, d. March 5, 1695. "This wonderful and surprising gentleman, to whose example and labours the worlds of piety and learning are so much indebted," was Archbishop Sancroft's



The Abbot's Pew.

favourite chaplain. Though he died in his thirty-first year, Wharton was already famous, and had written a large number of ecclesiastical works, of which the best known is the "Anglia Sacra." Purcell composed an anthem expressly for his funeral ceremony.

(*A Slab in the Floor.*)—DR. FRANCIS ATTERBURY, b. 1662-3, d. 1731-2, the famous Jacobite Dean of Westminster and Bishop of Rochester, noted as a brilliant orator and controversial writer. He was sent to the Tower on the charge of conspiring to place the Pretender on the throne, deprived of his offices, and condemned to perpetual exile, 1723. Nine years later he died in Paris, and was buried by his own desire, expressed in a letter to Pope, in this part of the Abbey, "as far from Kings and Cæsars as the space will admit of." Under Atterbury the school dormitory was rebuilt, partly from Wren's plans, and the energetic Dean has also left his mark on the structure of the Abbey. He not only chose the subjects for the rose window in the North Transept, but himself superintended the repairing of Solomon's Porch and, it is said, complacently "watched the workmen hewing smooth the fine old sculptures."

WILLIAM CONGREVE, b. about 1672, d. 1728-9. He was considered the first dramatist of the age by his contemporaries, and placed by Dryden's extravagant eulogy upon such a pinnacle of greatness that Shakspeare remained his only rival. His body lay in state in the Jerusalem Chamber, and the Prime Minister was one of the pallbearers. Henrietta Duchess of Marlborough, to whom Congreve left the bulk of his fortune, erected the monument and wrote the epitaph. She spent the legacy in a diamond necklace, and it is said that an ivory statue of the poet, moved by clockwork, was set daily at her table, with which she talked as if it were the "living Mr. Congreve." She also had a wax doll made in imitation of him, whose feet were regularly blistered and anointed by the doctors in memory of Congreve's sufferings from gout. *Bird sculpt.*

DR. JOHN FREIND, d. 1728, an eminent physicist and scholar, favourite of George II. and Queen Caroline. He was imprisoned in the Tower for his intimacy with the Jacobite Dean Atterbury, and released through Dr. Mead's influence (see page 21). Buried at Hitcham. His brother Robert, head master of Westminster School, wrote the inscription, of which Pope says:—

Freind, for your epitaph I'm grieved :
Where still so much is said,
One half will never be believed,
The other never read.

Monument designed by *Gibbs*; bust by *Rysbrack*.

ANN OLDFIELD, d. 1730 (a stone in the floor). She was considered the first actress of her day, and had a magnificent funeral, her body even lying in state in the Jerusalem Chamber. She was buried, according to her maid's testimony, in "a very fine Brussels lace head, a Holland shift with a tucker and double ruffles of the same lace, a pair of new kid gloves, and her body wrapped up in a winding-sheet." Hence Pope's lines:—

"Odious ! in woollen ! 'twould a saint provoke"
(Were the last words that poor Narcissa spoke) ;
"No ; let a charming chintz and Brussels lace
Wrap my cold limbs and shade my lifeless face ;
One would not, sure, be frightful when one's dead—
And, Betty, give this cheek a little red."

THOMAS SPRAT, d. 1713, Dean of Westminster and Bishop of Rochester, a fervent Royalist, the friend of Abraham Cowley, whose epitaph he wrote (see pages 27 and 29). Buried in St. Nicholas's Chapel. John Freind erected this monument, which was moved here from St. Nicholas's Chapel to make room for the Northumberland tomb (page 41). *Bird sculpt.*

JOSEPH WILCOCKS, d. 1756, Dean of Westminster for twenty-five years, during which time extensive repairs of the Abbey fabric were carried out, and the western towers built. The old Dean was so proud of the towers that he caused a representation of them to be placed upon his monument, and chose his grave beneath the south-west tower. *Cheere sculpt.*

ADMIRAL TYRRELL, d. 1766, Sir Peter Warren's nephew. Tyrrell distinguished himself while in command of the *Buckingham* by defeating single-handed three French men-of-war. The monument, by *Read*, Roubiliac's pupil, had a great reputation in the eighteenth century. Nollekens was one of the few who ventured to disparage it at the time : "That figure of his (Read's) of Admiral Tyrrell going to heaven out of the sea looks for all the world as if he were hanging from a gallows with a rope round his neck." Later on it received the name of the "Pancake" monument from the shape of the clouds, but since those days it has been considerably cut down, and the grotesque figure of the Admiral removed, as its enormous proportions entirely blocked the window. Buried at sea by his own request.

DR. ZACHARY PEARCE, d. 1774, Dean of Westminster (1756 to 1768) and Bishop of Rochester. He retired from the deanery at the age of seventy-four, the sole instance of such an abdication in the history of Westminster Abbey, and wrote a poem entitled "The Wish, 1768, when I resigned the Deanery of Westminster." It was under Dr. Pearce's rule that the Abbey nearly lost one of its most beautiful monuments, Aymer de Valence's (see page 34), to make room for Wolfe's huge Cenotaph. Buried at Bromley. Inscription by Dean Thomas. *Tyler sculpt.*

DR. JOHN THOMAS, d. 1793, succeeded Pearce as Dean of Westminster 1768, but held the office for six years only, being promoted to the Bishopric of Rochester on Pearce's death. In his time the Festival of the Centenary of Handel's birth was held in the Nave of the Abbey, 1784. Thomas was an advocate for the removal of the disabilities of Roman Catholics in the days of its highest unpopularity, and was therefore waylaid one day in the cloisters as he returned from service "by a band of tumultuous and misguided enthusiasts, who seized him by the robes and demanded 'how he meant to vote in the House of Lords,' to which, with great presence and firmness, the Bishop replied, 'For your interests and my own.' 'What, then, you don't mean to vote for Popery?' 'No,' said he, 'thank God, that is no part of our interests in this Protestant country.' Upon hearing this one of the party clapped the Bishop on the back, and cleared the passage for him, calling out : 'Make way for the Protestant Bishop !'"* The bust was copied from a picture by Sir Joshua Reynolds. *Bacon junior sculpt.*

* Stanley.

JOHN IRELAND, d. 1842, Dean of Westminster, founder of the Theological Professorship and the "Ireland" Scholarships at Oxford. Free admission was first given to the nave and transepts of the Abbey under Ireland. *Bust by Ternouth.* Buried in the South Transept, with his old schoolfellow WILLIAM GIFFORD, d. 1826, the first editor of the *Quarterly Review*.

WILLIAM BUCKLAND, d. 1856, Dean of Westminster, twice President of the Geological Society, and author of works on Geology. *Bust by Weekes.*

JOHN LAIRD MAIR, LORD LAWRENCE, b. 1811, d. 1879, Governor-General of India, 1864. "The great Viceroy, whose name was feared and loved throughout Upper India." For his share in suppressing the Mutiny he was created a baronet and G.C.B., and after his resignation of the Governor-Generalship in 1868 raised to the peerage. *Bust by Woolner.*

GENERAL GEORGE WADE, d. 1748, Commander-in-Chief of the forces sent to Scotland to quell the Young Pretender's rebellion, 1745. The good roads he laid down for the passage of his troops through the Highlands are immortalized in the following famous lines:—

If you'd seen these roads before they were made,
You would hold up your hands and bless Marshal Wade,

Buried centre of Nave. *Roubiliac sculpt.*

LIEUT.-GENERAL SIR JAMES OUTRAM, b. 1803, d. 1863, who served his country in India "for forty years in war and council." "His name is inseparably connected with the defence of Lucknow, and he ranks as one of the saviours of India during the Indian Mutiny."* The bas-relief represents the great scene at the Residency when Lord Clyde relieved Lucknow. General Havelock stands between Outram and Clyde. *Noble sculpt.*

CAROLA, d. 1674, and ANN, d. 1679-80, the two wives of Sir SAMUEL MORLAND, Oliver Cromwell's secretary, writer of the "History of the Evangelical Churches of Piedmont;" inventor of the speaking-trumpet, and improver of the fire-engine. He has displayed his learning in the Hebrew, Greek, Ethiopic, and English inscriptions which commemorate his wives. *Stanton sculpt.*

A tablet records the burials in the Nave of: Sir WILLIAM TEMPLE, aged 70, d. 1699, Master of the Rolls in Ireland. A distinguished statesman, diplomatist, and man of letters. DOROTHY, d. 1695, daughter of Sir Peter Osborne, his accomplished wife, some of whose charming love letters to Temple have been published. Their daughter DIANA, d. 1679. Also Temple's sister, Lady GIFFARD, d. 1722, "maid, wife, and widow in one day, her husband dying on their wedding day." Swift was Temple's secretary and "Stella" waiting maid to Lady Giffard.†

SIR CHARLES HARBORD and CLEMENT COTTRELL, two faithful friends who lost their lives in Southwold Bay, 1672, the same action in which the Earl of Sandwich perished.

SIDNEY EARL OF GODOLPHIN, b. 1645, d. 1712, who held office under Charles II., James II., and William III., and was Chief Minister "during the first nine glorious years" of Anne's reign. Burnet calls him "the silentest and modestest man that was perhaps ever bred in a Court," but though he spoke little his judgment was "always to the purpose;" and he maintained to his life's end the short character Charles II. gave him when he was page, "He was never in the way and never out of the way." Buried in this aisle. *Bust by Bird.*

SIR PALMES FAIRBORNE, d. 1680, Governor of Tangier, killed defending that town against the Moors. Dryden wrote the epitaph:—

Ye sacred reliques which your marble keepe,
Heere undisturb'd by warrs, in quiet sleepe,
Discharge the trust which (when it was below)
Fairborne's disdaunted soul did undergoe,
And be the town's Balladium* from the Foe.
Alive and dead these walls he will defend;
Great actions great examples must attend.
The Candian siege his early valour knew,
Where Turkish blood did his young hands imbrue
From thence returning with deserv'd applause
Against ye Moores his well-flesh'd sword he draws,
The same the courage and the same ye cause.

* * * * *
More bravely british Generall never fell,
Nor Generall's death was 'ere reveng'd so well.
Which his pleas'd eyes beheld before their close
Follow'd by thousand victims of his foes.

Buried at Tangier; his widow erected the monument. *Bushnell sculpt.*

MAJOR JOHN ANDRÉ, d. 1780, Adjutant-General of the British Forces in America. André was sent on a secret mission to General Arnold, but was captured within the American lines, in a civilian's dress, with suspicious papers about him, and taken before General Washington. In spite of every effort made to obtain his pardon, he was hanged as a spy, October 2, 1780, aged only twenty-nine, and buried beneath the gallows on the banks of the Hudson. Forty years later his remains were, at the Duke of York's request, brought from America, and buried, with the funeral service, near this monument. The chest in which they were enclosed is still preserved in the Islip Chantry. The monument was erected at the expense of George III.; on the bas-relief is a likeness of Washington receiving the petition in which André implored for a soldier's rather than a felon's death, and André himself on the way to execution. The heads of both have been often carried off, and Charles Lamb's allusion, in the *Essays of Elia*, to the dismemberment of this monument, caused a temporary rupture between himself and Southey, as the poet was very sensitive about his early political principles. Lamb calls it "the wanton mischief of some schoolboy, fired perhaps with raw notions of transatlantic freedom. The mischief was done," he adds, addressing Southey, "about the time that you were a scholar there. Do you know anything about the unfortunate relic?" Monument designed by Adam, and executed by *Van Gelder*.

* Dictionary of English History.

† See Macaulay's Essay on Temple.

* So on monument.

Nave, North Aisle.

Side by side, beneath Stephenson's memorial window, lie: Sir JOHN FREDERICK HERSCHEL, b. 1792, d. 1871, the celebrated astronomer, who, having explored the heavens, rests here near Newton (from Latin inscription), and

CHARLES ROBERT DARWIN, b. 1809, d. 1882, the famous biologist, distinguished for his wide-reaching and minute scientific research, and notably for his theory of the evolution of species. He was descended, through his father, from the well-known Erasmus Darwin, author of the "Botanic Garden," the "Loves of the Plants," &c.; and, through his mother, from Josiah Wedgwood, the inventor of the celebrated "Wedgwood" pottery.

A bronze medallion portrait head of Mr. DARWIN was erected by his family in 1888 above Lord John Thynne's tomb (pl. 17). *Boehm sculpt.*

PHILIP CARTERET, d. 1710, son of Lord George Carteret. He died at the age of nineteen, while a King's Scholar at Westminster School. Time holds a tablet inscribed with Latin verses by Dr. Robert Freind, then second, afterwards head, master of the school, brother of the physician (see page 19). *Claudius David sculpt.*

DR. RICHARD MEAD, d. 1754, physician to George II., one of the first supporters of inoculation for small-pox. He stood at the head of his profession, and the following anecdote illustrates the weight attached to his medical opinion. Sir Robert Walpole fell ill during Dr. John Freind's imprisonment in the Tower, and sent as usual for Mead to cure him, but the latter refused to prescribe unless his fellow-doctor were released, and the Premier, whether from fear or favour, yielded, and Freind was set free and never molested again. Mead's name was also well known as a collector of books and pictures, and Dibdin speaks of him as "the ever-renowned Richard Mead, whose pharmacopœial reputation is lost in the blaze of his bibliomaniacal glory." Buried in the Temple Church. *Scheemakers sculpt.*

SPENCER PERCEVAL, d. 1812, Prime Minister and Chancellor of the Exchequer. Shot in the lobby of the House of Commons by Bellingham, a madman who had presented several petitions to Government. The monument, erected by the Prince Regent and Parliament, is an allegorical one by *Sir Richard Westmacott*.

A modern brass records the burial of JAMES OSWALD, d. 1769, successively Lord of the Treasury, Treasurer of Ireland, and Commissioner of the Navy in the reigns of George II. and George III.; the friend of David Hume and Adam Smith.

GILBERT THORNBURGH, d. 1677, Gentleman of the Cellar to Charles II. A tablet with a quaint Latin inscription: "Here lies Gilbert Thornburgh, who was always Faithful to his God, his Prince, and his Friends, formerly an earthly now a heavenly courtier. It shall no more be said in the age

to come, *Who would become good must leave the Court,* when such shining piety as his shall appear there."*

MRS. JANE HILL, d. 1631, a curious monument of black touchstone. The lady's effigy kneels on a cushion; at the back are a skeleton in a winding-sheet and two mottoes: "Mors mihi Lucrum," and "Solus Christus mihi sola salus."

Next is a poor monument by the celebrated carver in wood *Grinling Gibbons* to a MISS BEAUFOY, d. 1705.

ROBERT KILLIGREW, d. 1707, Page to Charles II., and Brigadier-General of the Forces under Anne. Killed at the battle of Almanza, in Spain. A heavy tablet covered with military trophies by *Bird*.

THOMAS BANKS, R.A., d. 1805, the sculptor, several of whose works are to be found in the Abbey. Buried at Paddington.

A modern paving-stone now marks the place of BEN JONSON'S grave; the ancient stone was placed in its present position against the wall in 1821 to preserve the inscription. The poet is buried standing on his feet. One story says that, dying in great poverty, he begged "18 inches of square ground in Westminster Abbey" from Charles I. Another, that "one day being rallied by the Dean of Westminster about being buried in Poets' Corner, the poet is said to have replied—we tell the story as current in the Abbey: 'I am too poor for that, and no one will lay out funeral charges upon me. No, sir, 6 feet long by 2 feet wide is too much for me: 2 feet by 2 will do for all I want.' 'You shall have it,' said the Dean, and thus the conversation ended."† When, in 1849, the place was disturbed by Sir Robert Wilson's burial, the clerk of the works "saw the two leg bones of Jonson fixed bolt upright in the sand . . . and the skull came rolling down among the sand from a position above the leg bones to the bottom of the newly made grave. There was still hair upon it, and of a red colour." The skull, with "traces of red hair upon it," was again seen when Hunter's grave was dug. The inscription, "O Rare Ben Jonson," has been ascribed to Davenant, on whose own gravestone in the Abbey is, "O Rare Sir William Davenant;" but another tradition says: "It was donne at the chardge of Jack Young, afterwards knighted, who, walking here when the grave was covering, gave the fellow eighteenpence to cut it."

JOHN HUNTER, d. 1793, the celebrated surgeon and anatomist, lies under a modern brass close to Ben Jonson's grave. His remains were removed here from St. Martin's-in-the-Fields, in 1859, by the Royal College of Surgeons, through the exertions of Mr. Frank Buckland.

COLONEL BRINGFIELD, d. 1706, Equerry to Prince George of Denmark, and aide-de-camp to the Duke of Marlborough "(the victorious General of her Majesty's Forces beyond ye Sea), who, while he was Remounting his Lord upon a fresh Horse, his former Fayling under him, had his Head fatally shott by a Cannon ball in ye Battell of Ramelies. . . . and so, haveing gloriously

* Dart's translation.

† Cunningham's Handbook, p. 63.

ended his days in ye Bed of Honour, lyes interred at Bavechem, 'in the province of Brabant" (from inscription).

DR. JOHN WOODWARD, d. 1728, Professor of Physic at Gresham College. Founder of the Geological Professorship called by his name at Cambridge, and the writer of many works on geology and natural history. He had incessant controversies with his fellow doctors Mead and Freind, and actually fought duels with them, the meeting-place being beneath the walls of the College of Physicians in Warwick-lane. Buried in the centre of the Nave. *Scheemakers sculpt.*

SIR CHARLES LYELL, d. 1875, the great geologist of modern times, is fitly placed above Woodward, who has been called the "Founder of English Geology." Buried below. *Bust by Theed.*

CAPTAINS HARVEY and HUTT, two naval captains who fell in an action off Brest, under Lord Howe, fighting against the French, 1794. This cumbersome monument, by *Bacon, junior*, formerly stood on the floor of the nave, side by side with another, by *Flaxman*, to CAPTAIN MONTAGUE, who fell in the same action; but both monuments were removed early in this century, Harvey and Hutt to the window-ledge, and Montague to the north-west tower.

Centre of Nave and Choir Screen.

GEORGE PEABODY, d. 1869, the American philanthropist. His remains rested beneath this stone for a few days only, and were then removed to America, and reinterred in his native State, Massachusetts. His name lives in England in the model dwelling-houses

called after him, and built by his generosity for the London working classes.

RICHARD CHENEVIX TRENCH, b. 1808, d. 1886, the eminent divine and sacred poet, Dean of Westminster for seven years; Archbishop of Dublin for twenty-one years.

Side by side lie two watchmakers and mechanicians THOMAS TOMPION d. 1713, inventor of the chronometer, called the Father of English Watchmakers; and his apprentice, GEORGE GRAHAM, d. 1751, also distinguished for his mechanical inventions.

DAVID LIVINGSTONE, b. 1813, d. 1873, the African explorer and missionary. After twice crossing the entire continent he died in the centre of Africa. His faithful servants carried his body through months of toil and danger to Zanzibar, whence it was shipped to England and interred in the Abbey, April, 1874, eleven months after his death.

Brasses to :—

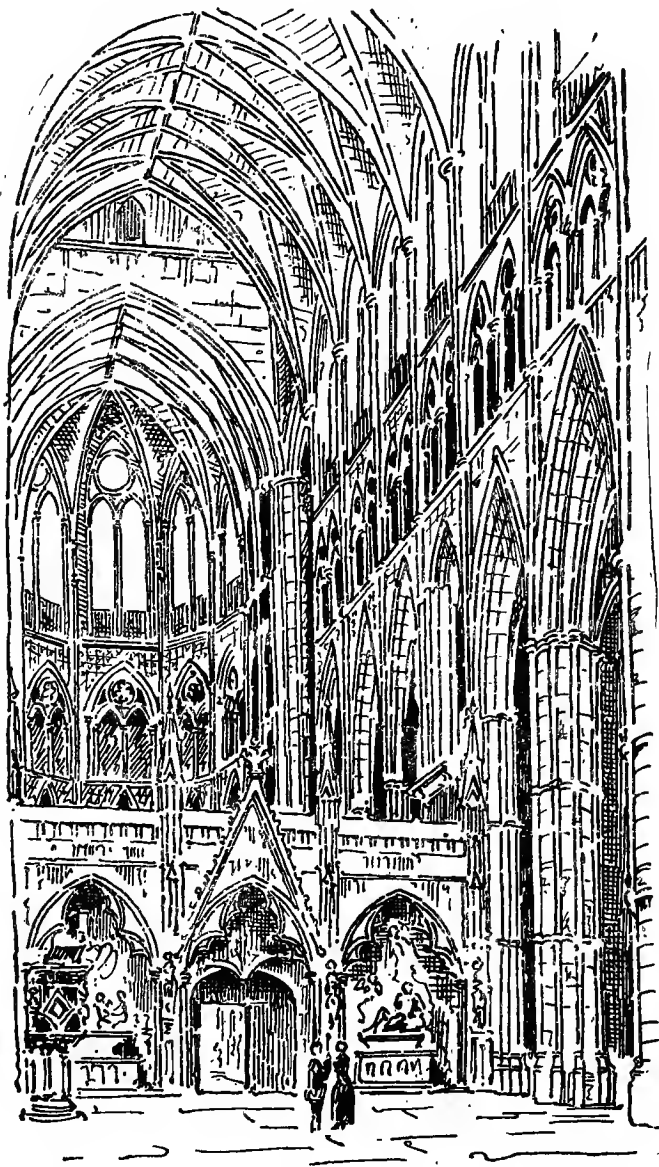
ROBERT STEPHENSON, d. 1859, engineer of the Birmingham Railway, and the Britannia (tubular) Bridge, Menai Straits. Buried here by his own wish next to Telford (see page 61).

Three eminent architects :—

SIR CHARLES BARRY, d. 1860, whose chief work, "The Palace of Westminster," is represented on the brass. Belonging himself to the older Classical school, he was yet

able, in that building, to use with great effect the revived Gothic style, which in its early stages, as represented by him and Pugin, followed the architecture of the Tudor period.

GEORGE EDMUND STREET, d. 1881, a pupil of Sir G. Scott's, and a thorough master of the revived



VIEW FROM THE NAVE LOOKING EAST, SHOWING THE SCREEN.

thirteenth-century style of Gothic, which he treated with great life and originality. His chief work was the building of the new Law Courts, which, however, he did not live to see completed.

SIR GILBERT SCOTT, d. 1878. He was one of the fathers of the Gothic revival in England, and restored many cathedrals and churches throughout the country. The Government Offices in Whitehall are his chief Classical works. (See "Chapter House.")

The NAVE PULPIT was presented to the Dean and Chapter in 1862 to commemorate the opening of the Nave in 1859 for special services. The pulpit, designed by Field,* from a sketch by Sir Gilbert Scott, is made of coloured marbles; the figures represent St. Peter, St. Paul, and the four Evangelists; in front is a medallion head of Christ.

Close together here lie three heroes of the Indian Mutiny, LORD LAWRENCE, SIR JAMES OUTRAM (see monuments, page 20), and COLIN CAMPBELL, LORD CLYDE, b. 1792, d. 1863. Campbell entered the army at an early age, and distinguished himself in the Peninsular war; in the Sikh war of 1848-9; and won more honours in the Crimean war, especially at the battles of the Alma and Balaclava. In 1857 he was ordered to India to assume command against the mutineers, and there "crowned his long and distinguished career by the recapture of Lucknow." On the suppression of the Mutiny he received the thanks of both Houses of Parliament, and was rewarded by a peerage and the rank of Field-Marshal.

Against the Choir screen are two large monuments, designed by *Kent* and executed by *Rysbrack* :—

(right) JAMES EARL STANHOPE, b. 1673, d. 1720; greatly distinguished in the war of the Spanish succession; he was second in command under Peterborough at the siege of Barcelona, and in 1708 was made Commander-in-Chief of the Forces in Catalonia. He took Port Mahon, defeated the Spanish at Almenara and Saragossa, and, driving them before him to the gates of Madrid, killed their general with his own hand (1710). This brilliant campaign ended Stanhope's military career; he was defeated and taken prisoner by Vendôme, but ransomed in 1712, and on his return became the leader of the Whig Opposition. He was raised to the peerage by George I., made Chancellor of the Exchequer (1717) and Secretary of State (1718). The second and third Earls are commemorated on the same monument. All buried at Chevening.

(left) SIR ISAAC NEWTON, b. 1642 (the same year that Galileo died), d. 1726-7,† the immortal philosopher and mathematician, author of the famous "Principia," and still more famous as the formulator of the law of gravitation. The body lay in state in the Jerusalem Chamber, and was followed to its grave before the Choir screen, one of the most conspicuous spots in the Abbey, by all the Royal Society; the Lord Chancellor, two dukes, and three earls were the pall-bearers. On the gravestone are the words, "Hic depositum est quod

mortale fuit Isaaci Newtoni."* The inscription on the monument called forth Dr. Johnson's protest: "Had only the name of Sir Isaac Newton been subjoined to the design upon his monument, instead of a long detail of his discoveries, which no philosopher can want, and which none but a philosopher can understand, those by whose direction it was raised had done more honour both to him and themselves." Pope wrote a Latin inscription, ending with the two English lines given below, which was intended for the monument but never placed there—

Nature and Nature's Laws lay hid in night :
God said, Let Newton be! and all was light.

All that can be seen of the CHOIR SCREEN is modern, put up in 1831, but the inner stonework dates from the thirteenth century. The ORGAN, originally built by Schreider, and re-erected and enlarged by Hill in 1884, stands on each side of the screen, the organist sitting at a separate console in the centre. There are sixty-eight draw stops, and the wind is supplied by a gas engine, placed in a vault outside the Abbey. The connection between the console and sound boards is by tubular pneumatics, and both in tone and in all modern mechanical contrivances the organ may be pronounced perfect.

Choir, South Aisle.

ADMIRAL GEORGE CHURCHILL, d. 1710, younger brother of the great Duke of Marlborough, but the opposite to his "illustrious relative. He was a Tory of the old school, virulent, domineering, and foolish."† Buried in this aisle.

MAJOR CREED, who fell, shot through the head, at the battle of Blenheim, 1704. His monument was originally placed in the vicinity of the one to Harbord and Cottrell, on which the death of the Earl of Sandwich, Creed's relative, is mentioned.

GEORGE STEPNEY, b. in Westminster 1663, d. 1707, called by "the courtesy of criticism" a poet, and as such included in Dr. Johnson's "Lives." Whose juvenile compositions "made grey authors blush," says Johnson, but hastily adds, "I know not whether his poems will appear such wonders to the present age." His monument seems to have been erected here more from his connection with Westminster School and his diplomatic honours, which are enumerated in the Latin inscription, than from his verses. Dart says the monument is "as rich for marble but mean in design as Sir Cloudesley Shovel's, but erected to the memory of a much greater man—namely, Mr. Stepney, a gentleman equally conversant with the world of fine letters and of business." Buried in this aisle.

SIR RICHARD BINGHAM, d. 1598, an able naval officer, distinguished in the wars of Mary and Elizabeth. Elizabeth employed him in Ireland, and made him Governor of Connaught, where "he overthrew the Irish Scots, expelled the Traytor Orouke, suppressed dyvers Rebellions, and that with smale charge to her Matie."

* A mason of Parliament-street, Westminster.

† Date 1726 on monument old style.

* "Here lies what was mortal of Isaac Newton."

† Wyon's Reign of Queen Anne.

A curious black tablet, with Bingham's arms above, put up by Sir John Bingley, "sometime his servant."

DR. ISAAC WATTS, b. 1674, d. 1748, the great Non-conformist. His hymns were the most popular of all religious poetry until supplanted by "The Christian Year." Dr. Johnson says he was "one of the first authors that taught the Dissenters to court attention by the graces of language." Buried in Bunhill Fields. *Banks sculpt.*

JOHN WESLEY, d. 1791, buried in the City-road Chapel. CHARLES WESLEY, d. 1788, buried in Marylebone. John, the most famous member of a distinguished family, was the first leader of the Methodists, and may almost be called the founder of that sect. Charles was associated with his brother in the establishment of Methodism; he wrote some beautiful hymns, and has been fitly called "the sweet Psalmist of the Church of those days." The monument was put up by private subscription in 1876. *J. A. Acton sculpt.*

MARTIN FOLKES, d. 1754, the celebrated numismatist, Newton's deputy at the Royal Society, and afterwards President; buried at Hillingdon. *Tyler des.; Ashton sculpt.*

ADMIRAL SIR CLOUDESLEY SHOVEL, d. 1707; the son of poor parents he began his naval career as a common sailor, and rose to be Commander of the Fleet by repeated deeds of daring. As a mere boy he is said to have distinguished himself by his courage in swimming from one ship to another under fire, carrying despatches in his mouth. He was shipwrecked off the Scilly Isles, and his body washed up on one of the islands, where some fishermen buried it, after abstracting a valuable ring from the finger. This ring being shown about led to the discovery and identification of the Admiral's remains, which were brought to London and reinterred in the Abbey two months after the shipwreck. "*Bird* bestowed busts and bas-reliefs on those he decorated, but Sir Cloudeley Shovel's and other monuments by him made men of taste dread such honours."* "Instead of the brave rough English Admiral, which was the distinguishing feature of that plain gallant man, he is represented on his tomb by the figure of a beau, dressed in a long periwig and reposing himself upon velvet cushions under a canopy of state. The inscription is answerable to the monument; for, instead of celebrating the many remarkable actions he had performed in the service of his country, it acquaints us only with the manner of his death, in which it was impossible for him to reap any honour."†

SIR GODFREY KNELLER, b. at Lübeck about 1648, d. 1723, a well-known portrait painter from the time of Charles II. to George I. The only painter commemorated in the Abbey, and, in accordance with his dying words to Pope—"By God, I will not be buried in Westminster. . . . They do bury fools there"—not buried within its walls. Kneller himself designed the monument, for which he left £300, and chose a place for it in Twickenham Church; but the spot selected was already occupied by Pope's tablet

to his father, and, as the poet refused to give place to the painter, it was, after a long dispute between Pope and Kneller's widow, placed in the Abbey.* Pope, by Kneller's own wish, composed the extravagant epitaph, which he confessed himself was "the worst thing he ever wrote in his life":—

Kneller, by Heav'n, and not a master, taught,
Whose art was nature, and whose pictures thought—
When now two ages he has snatch'd from fate
Whate'er was beauteous, or whate'er was great—
Rests, crown'd with princes' honours, poets' lays,
Due to his merit and brave thirst of praise:
Living, great Nature fear'd he might outvie
Her works; and dying, fears herself may dye.

Rysbrack sculpt.

WILLIAM THYNNE, d. 1584, "by his long life covering the whole Tudor dynasty." Receiver of the Marshes under Henry VIII., "went to sleep in the Lord" in Elizabeth's reign. A fine old monument of marble and alabaster, once gilt and painted, with a figure in armour, recumbent upon a quilt.

DR. ANDREW BELL, d. 1832, inventor of the monitorial system in elementary education called the Madras scheme. *Behnes sculpt.*

SIR THOMAS RICHARDSON, d. 1634-5, Speaker of the House of Commons under James I., and Lord Chief Justice of England under Charles I. "This is that Judge Richardson who, to please the faction of his times, issued out an order against the ancient custom of wakes, and order'd every minister to read it in his church." This order was protested against by the Bishop of Bath and Wells and seventy of his clergy, and a bishop presented the petition "at the Council Table, where Richardson was so severely reprimanded (by Laud) that he came out complaining that he had been almost choak'd with a pair of lawn sleeves. This step was the means of the Book of Sports, so fatal to that good, unhappy prelate."† This same judge once had a flint stone flung at his head by a malefactor, but "leaning low on his elbow in a lazy, reckless manner, the flint flew too high, and only took off his hat." When his friends congratulated him on his escape, all he said was, "by way of jest (as his fashion was to make a jest of everything): 'You see now, if I had been an *upright judge* (intimating his reclining position) I had been slain.'"‡ Richardson went by the name of "the jeering" judge; when he condemned Prynne he is said to have remarked that "he might have the 'Book of Martyrs' to amuse him in prison." The monument, of black marble, with a fine bronze bust of the judge in his hat and robes, is by the famous *Hubert le Saur. §*

DAME GRACE GETHIN, d. 1697, aged 21. After her death Congreve published a book of devotions by this lady, purporting to be reflections noted down "with a pencil at spare hours, or as she was dressing," prefaced by a poem in her honour. The book has, however, been since discovered to be merely a compilation

* Its original place was at the west end of the Nave, where Fox's monument is now.

† Dart, I. 78.

‡ Hall. MSS., 6,395.

§ See Lady Cottington's bust, St. Paul's Chapel.

* Horace Walpole.

† Addison. *Spectator*, No. 139.

of extracts from Bacon and other writers. She left a bequest for an anniversary sermon to be preached in her memory in the Abbey every Ash Wednesday. Buried at Hollingbourn, near Maidstone.

PASQUALE DE PAOLI, d. 1807, the champion of Corsican independence. Took refuge in England, where he died; buried in Corsica. *Bust by Flaxman.*

THOMAS OWEN, d. 1598, Justice of the Common Pleas in Elizabeth's reign. A fine alabaster figure recumbent on a shelf tomb, once painted and gilt.

THOMAS THYNN, of Longleat, d. 1681-2, one of Charles II.'s favourites, the "Issachar" of Dryden's "Absalom and Achitophel." He was assassinated in his coach in the Haymarket by three ruffians hired by Count Königsmarck. The Count hoped by Thynn's murder to obtain the hand of his bride, the heiress of the Percy family and child-widow of Lord Ogle, but he was disappointed, for she married the "proud" Duke of Somerset, and was thus thrice a wife before she was seventeen. "A Welchman, bragging of his family, said his father's effigy was set up in Westminster Abbey; being asked whereabouts, he said, 'In the same monument with Squire Thynn, for he was his coachman.'"* The bas-relief represents the murder; the absence of the inscription which was intended to have been placed on the monument is due to "the same political feelings which protected the murderer from his just due," says Dean Stanley. *Quellin sculpt.*

Choir, North Aisle.

(*South Wall*) SIR THOMAS FOWELL BUXTON, d. 1845, the philanthropist, one of the heroes of the abolition of the slave trade. He also worked for the improvement of prison discipline and the suppression of suttees in India. Buried at Overstrand. *Statue by Thrupp.*

WILLIAM EDWARD FORSTER, b. 1818, d. 1886, son of William Forster, philanthropist, nephew of Sir Fowell Buxton, above whose statue the medallion is appropriately placed, and son-in-law of Dr. Arnold. He represented Bradford in Parliament for twenty-five years, and held the offices of Under-Secretary for the Colonies, Vice-President of the Education Department, and Chief Secretary for Ireland. Buried at Burley-in-Wharfedale. The medallion portrait head was unveiled by Lord Knutsford, July 27, 1888; the Dean wrote the inscription. *Pinkes sculpt.*

SIR THOMAS HESKETT (or *Hesketh*), d. 1605, an eminent lawyer "of deep acquaintance with the Law." Attorney of the Court of Wards and Liveries in the reign of James I. A fine old monument with reclining figure under a canopy, originally painted and gilt. Juliana, Lady Heskett, erected the monument, and in Dart's time her figure, kneeling at a desk, filled up the centre niche of the basement, but it has long disappeared. She afterwards married Sir Randolph Crewe, Chief Justice of the King's Bench, and was buried (1629) in the North Ambulatory.

HUGH CHAMBERLEN, d. 1728, a famous physician. Edmund Sheffield, last Duke of Buckinghamshire, erected the monument, which was executed by *Scheemakers* and *Delvaux*, the artists of his father's tomb in Henry VII.'s Chapel. The inscription was written by Atterbury,* whom Chamberlen visited during his imprisonment in the Tower.

SIR STAMFORD RAFFLES, d. 1826, Lieutenant-Governor of Java, founder of the colony and city of Singapore, January 29, 1819, and first President of the Zoological Society of London. *Statue by Chantrey*, cost £2,000.

ALMERICUS DE COURCY, LORD KINSALE, d. 1719-20, a favourite of Charles II. and James II., and commander of a troop of horse under the latter. To his family had, since King John's reign, belonged the privilege of remaining covered before Royalty, and it is said that Kinsale, who was a staunch Jacobite, once asserted his hereditary right, and wore his hat in the presence of William III. His widow, Ann, erected the monument; she and her husband are both buried in this aisle.

WILLIAM WILBERFORCE, d. 1833, the philanthropist. "He removed from England the guilt of the African slave trade, and prepared the way for the abolition of slavery in every colony in the Empire." He was carried to his grave in the North Transept "by the Peers and Commons of England, with the Lord Chancellor and Speaker at their head." A sitting statue, by *Joseph*.

SIR THOMAS DUPPA, d. 1694, who served Charles II. when Prince of Wales, and was rewarded, after the Restoration, by the post of Usher of the Black Rod. He was probably a relation of Charles's tutor, Bishop Duppa (page 52), as the inscription says that the Bishop first introduced him at Court.

LORD JOHN THYNNE, d. 1880, Canon of Westminster for fifty, and Sub-Dean for forty-six years. *Armstead sculpt.*

Near Darwin's memorial a tablet records the services rendered to science by JAMES PRESCOTT JOULE, d. 1889; above it a medallion by *Bruce Joy* commemorates JOHN COUCH ADAMS, d. 1892, who discovered the planet Neptune by mathematical calculations.

DR. MONK, d. 1859 (*a brass*), Bishop of Gloucester and Bristol, Canon of Westminster, Dean of Peterborough, and Regius Professor at Cambridge.

(*North Wall*) SIR GEORGE LEONARD STAUNTON, d. 1801, a distinguished diplomatist. He was one of the Commissioners who concluded the treaty with Tippoo Sahib in 1784, and was rewarded for his services by a pension of £500 from the East India Company and a baronetcy. He afterwards went as Secretary on our first Embassy to China, and wrote an account of it. Dr. Johnson had a great liking for him, and wrote him a letter of advice when he first went to the West Indies. Buried in this aisle. *Chantrey sculpt.*

TEMPLE WEST, d. 1757, Vice-Admiral of the White, son-in-law of Admiral Balchen, who distinguished himself in two victorious actions against the French, as recorded on the tablet.

* Joe Miller's Jest.

* See Nave, South Aisle.

RICHARD LE NEVE, d. 1673, a distinguished naval officer of Charles II.'s time, who was "kill'd in the flower of his age, being but twenty-seven yeares old, after hee had signaliz'd his valour to admiration in that sharp engagement with the Hollanders which happen'd on the 11th of August, 1673." Buried in this aisle.

DR. PETER HEYLIN, d. 1662, the historian, author of a very valuable life of Laud, whose chaplain he was, besides other works. He was Sub-Dean in Charles I.'s reign, and defied Dean Williams from the Abbey pulpit. After Williams's imprisonment he became the supreme authority in the Abbey, at which time he superintended the repairs of the fabric, and "new-vaulted the curious arch over the preaching-place." During the Civil War he was stripped of his property and obliged to hide himself, but returned to his post at the Restoration, and died two years afterwards. He was buried, in accordance with a dream he had before his last sickness, beneath the Sub-Dean's seat. He dreamed that his "late Majesty," Charles I., stood before him, and said: "Peter, I will have you buried under your own seat in church, for you are rarely seen but there or at your study." A black marble tablet, the inscription written by Dr. Earle, Dean of Westminster, and afterwards Bishop of Salisbury.

In this, called the MUSICIANS' AISLE, since the burials of Purcell and Blow, organists, beneath the organ, which once stood above it, are collected the graves and monuments of some of our British musical composers:—

(*South Wall*) MICHAEL WILLIAM BALFE, b. at Dublin 1808, d. 1870, a well-known composer, chiefly of English operas. His name is best remembered as the writer of some of the most popular ballads of his day. Buried at Kensal-green. *Mallempre sculpt.*

DR. SAMUEL ARNOLD, b. 1740, d. 1802. He was educated at the Chapel Royal (where he was afterwards organist), under Bernard Gates and Dr. Nares, and became composer to Covent Garden Theatre in his twenty-third year. He was sub-director of the Handel Commemoration in Westminster Abbey in 1784, and in 1793 succeeded Dr. Cooke as organist of the Abbey. Buried in this aisle.

HENRY PURCELL, b. about 1658, d. 1695, the greatest English musician. His short life was connected with Westminster from beginning to end. He was born close by, in Old Pye-street, and probably, like his sister (an entry of whose baptism occurs in the register), baptized in the Abbey. At the age of twenty-two he became the Abbey organist (1680), and his children were baptized and buried within its walls. He himself was interred here "in a very magnificent manner," and his wife was laid in the same grave ten years later. His patroness, Lady Elizabeth Howard, erected the tablet, and Dryden is said to have written the epitaph: "Here lyes Henry Purcell, Esq., who left this life, and is gone to that blessed place where only his Harmony can be exceeded."

(*North Wall*) DR. JOHN BLOW, b. 1648, d. 1708, "one whose excellences in his art are a far nobler

monument to his memory than any other can be raised for him." He resigned his post as organist of the Abbey in his pupil Purcell's favour (1680), to take it again on the young musician's death (1695). Blow was also organist of the Chapel Royal, and Composer in Ordinary to James II. It is said that the King once challenged him to write an anthem as good as that of one of his Italian composers, and on the following Sunday Blow produced, "I beheld, and lo! a great multitude," in the Royal Chapel. James sent his confessor to compliment the composer, but unfortunately Father Petre added the remark: "I myself think it too long." "That," replied Blow, "is the opinion of but one fool, and I heed it not." Fortunately for the irascible musician's Court favour, the dispute was cut short by the Revolution of 1688, and he remained undisturbed in his posts till his death in the reign of Queen Anne. The inscription states that he was "master to the famous Mr. H. Purcell." Croft, whose monument is close by, was also his pupil, and both master and pupils are buried in this aisle. Beneath the tablet is a canon of Dr. Blow's composition.

DR. CHARLES BURNEY, b. 1726, d. 1814, author of the celebrated "History of Music." He was an intimate friend of Dr. Johnson's, and contributed many anecdotes of the great man to Boswell's life. In 1789 he was appointed organist of Chelsea College, and lies in the burial-ground of that institution. His daughter Fanny—M^{de}. D'Arblay, the authoress of "Evelina"—wrote the inscription, which is in a florid style very different to the simple epitaphs of Blow and Purcell.

DR. WILLIAM CROFT, b. 1677, d. 1727, organist and composer of the Chapel Royal (1707), Blow's successor as organist of Westminster Abbey (1708). "It was in the discharge of the duties of the latter office that Croft produced for the frequent public thanksgivings for victories, &c., many of those noble anthems which have gained him so distinguished a place among English Church composers."* His music is often used in union with Purcell's at great funerals in the Abbey. He is generally said to have died of a cold caught at the coronation of George II., but this is incorrect, as he died in August, and the King was not crowned till October. The Latin inscription ends with the words: "He emigrated to the Heavenly Choir with that concert of angels for which he was better fitted, adding his Hallelujah."

Beneath a gravestone in this aisle lies

SIR WILLIAM STERNDAL BENNETT, b. 1816, d. 1875, "the only English musical composer since Purcell who has attained a distinct style and individuality of his own, and whose works can be reckoned among the models or 'classics' of the art."† Professor of music at Cambridge, 1856.

* Dictionary of Music and Musicians, edited by Sir George Grove, p. 419.

† Ibid., p. 224.

CHAPTER V.

THIRD APPROACH.

[See Plan, p. 28.]

Poets' Corner.

"In the poetical quarter I found there were poets who had no monuments, and monuments which had no poets."—ADDISON, *Spectator*.

THE name "Poets' Corner" was originally applied to the eastern portion of this transept. It was not until after the burial of Spenser near the tomb of Chaucer that any part of the Abbey was looked on as appropriated to the poets. In time their monuments overflowed into the rest of the southern end of the transept, but its western wall was early called the "learned," or "historical," side.

JOHN DRYDEN, d. 1700, "glorious John," the great poet of the Restoration period, Poet Laureate to Charles II. and James II. He was born in 1631, and educated at Westminster School under Dr. Busby. In early life Dryden was an ardent admirer of Cromwell, but soon passing out of this phase he became an enthusiastic Royalist, and held several offices under the Crown after the Restoration. Soon after the accession of James II. he became a Roman Catholic. In consequence of his principles he suffered much from the revolutionary changes of 1688, and died in poverty at his house in Gerrard-street, Soho. "Absalom and Achitophel," "the greatest of English political satires," and "The Hind and the Panther," published after his change of religion, made his fame. He is perhaps most widely known to-day by his ode on "Alexander's Feast," and that in honour of St. Cecilia's Day. He was laid on May 13 at the feet of Chaucer, whose gravestone was

sawn asunder to make room for his monument. This monument (which has since been considerably altered) was erected in 1720 by Dryden's friend Sheffield, Duke of Buckinghamshire, whose widow replaced the first bust in 1731 with the present fine one by *Scheemakers*. Pope's proposed epitaph was rejected for the plain inscription.

HENRY WADSWORTH LONGFELLOW, d. 1882, the American poet, a household name on both sides of the

Atlantic. The bust was set up in 1884 by his English admirers. *Brock sculpt.*

ABRAHAM COWLEY, d. 1667, a poet whose great contemporary reputation quickly waned. The epitaph by his friend and biographer, Dean Sprat calling him the "Pindar, Horace, and Virgil of England," bears witness to his extraordinary though short-lived fame. He was born in 1618, and educated at Westminster School and Cambridge, from whence he was driven in 1643 by his Royalist principles. He followed Queen Henrietta Maria to Paris, where he lived for several years acting as her confidential secretary. He returned to England after the Restoration, expecting recognition

of his services, but "found his reward very tediously delayed,"* and died in retirement at Chertsey. He published several volumes of poems, but is chiefly remembered to-day as having been the inventor of the "Pindaric Ode," a form of metre which Dryden and Gray afterwards turned to such great account. *Bushnell sculpt.*

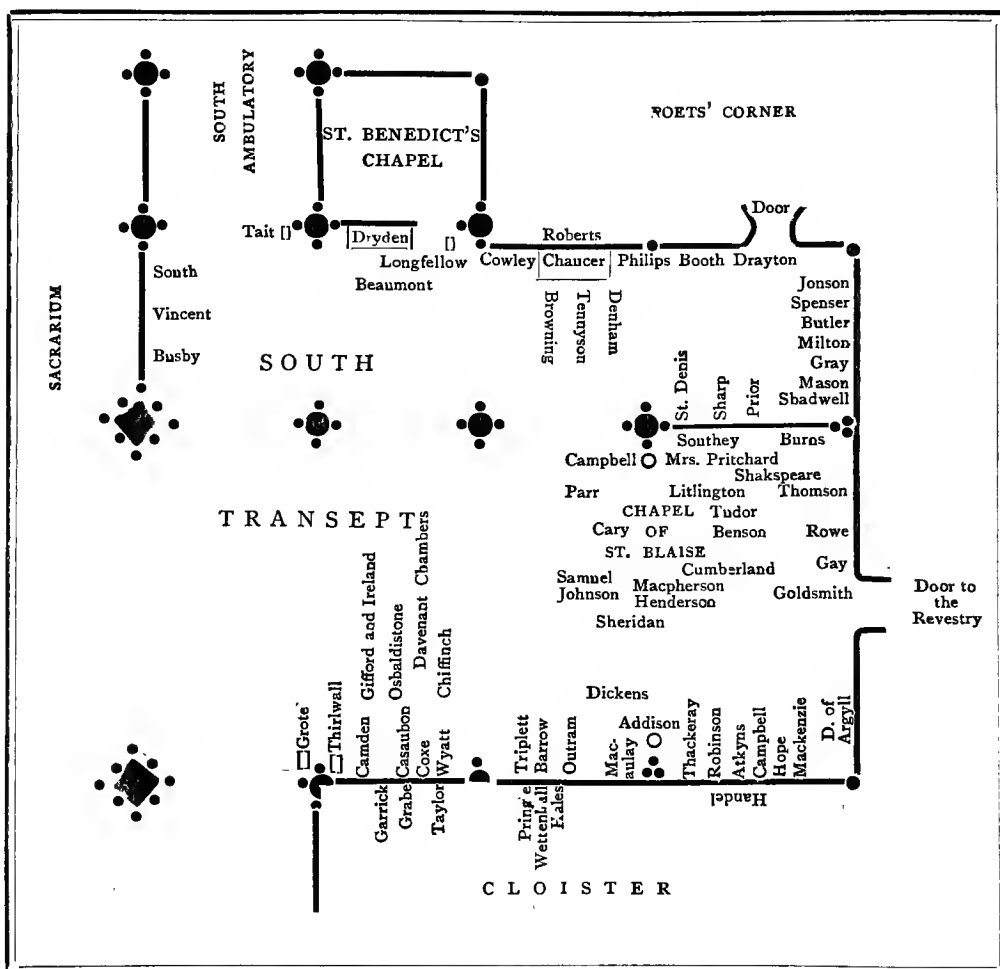
Busts of DRYDEN and LONGFELLOW.

CHAUCER'S TOMB, with the wall arcade cut away to make room for monuments.

* Johnson's Lives of the Poets.

We now come to the tomb from which Poets' Corner "derives the origin of its peculiar glory." * **GEOFFREY CHAUCER**, d. 1400, the author of the immortal "Canterbury Tales." He was born probably in 1340; he began his career in the service of Prince Lionel, third son of Edward III., and subsequently held various offices in the King's household. He was sent abroad on several diplomatic missions, and on one of these occasions spent twelve months in Italy, which exercised a marked influence on his writings. His patron

the monastery garden, in a house which was one of the buildings afterwards pulled down to make room for Henry VII.'s Chapel. It was probably owing to these circumstances, and not to his poetic claims, that he was buried in the Abbey, at the entrance of St. Benedict's chapel. For 150 years his only memorial was a leaden plate whereon was "wreton his epitaphye, maad by a Poet-laureate" * (Surigonus of Milan), and hung, probably at the instigation of Caxton, on the adjacent pillar. In 1551 Nicholas Brigham, himself a



and constant friend was John of Gaunt, whose first wife's death was the occasion of Chaucer's beautiful poem on "The Deth of Blanche the Duchesse," and who is said to have subsequently married the sister of the poet's wife (see page 53). In spite of the favour of successive Kings—Edward III., Richard II., and Henry IV.—Chaucer fell into poverty in his old age, and for a short time held the office of Clerk of the Works at Westminster. During the last year of his life he lived in

poet, and believed to be buried close by, presented the grey marble tomb and canopy. It has been conjectured that these were spoils from one of the City churches dismantled under Edward VI.,† but the tomb is certainly not earlier than the time of Henry VIII. The recess originally contained a portrait of Chaucer, now entirely defaced. The memorial window above was presented by Dr. Rogers in 1868.

* Caxton, quoted by Neal, II., 265.

† See Mr. M. H. Bloxam's pamphlet on Chaucer's Monument.

* Stanley's Memorials.

JOHN PHILIPS, d. 1708, buried at Hereford; a poet of forgotten fame, author of the "Splendid Shilling" and a poem called "Cyder." His epitaph is memorable not only for its "elegant Latinity," but for having contained the first mention of Milton within these walls. Dean Sprat, the Royalist, actually erased it on account of this allusion, but it was restored by Dean Atterbury four years later, and public opinion righted itself in time for the same generation to see Milton's monument erected close by.

BARTON BOOTH, d. 1733, the famous actor who succeeded Betterton in public estimation; buried with his wife at Fowley, Middlesex. His descendants emigrated to America, where one is the inheritor of his ancestor's dramatic talent. Another, Wilkes Booth, was the assassin of President Lincoln. The tasteless monument was erected in 1772. *Tyler sculpt.*

MICHAEL DRAITON (Drayton), d. 1631, born 1563. His monument was presented by Anne Clifford, "Countess of Dorset, Pembroke, and Montgomery." The poet's contemporary fame was very great, as his epitaph (attributed both to Quarles and Ben Jonson) testifies, but he was quickly forgotten, and his chief work, "Polyolbion," is now little read. "As we walked along to a particular part of the temple, 'There,' says the gentleman, pointing with his finger, 'that is Poets' Corner; there you see the monuments of Shakspeare and Milton, and Prior and Drayton.' 'Drayton!' I replied: 'I never heard of him before.'"* The epitaph is a fine one:—

Do, pious marble, let thy readers know
What they and what their children owe
To Drayton's name, whose sacred dust
We recommend unto thy trust.
Protect his memory and preserve his story;
Remain a lasting monument of his glory.
And when thy ruins shall disclaim
To be the treasurer of his name,
His name, that cannot fade, shall be
An everlasting monument to thee.

BEN JONSON, d. 1637, born 1574, the famous and learned Poet Laureate and friend of Shakspeare. He was educated at Westminster School, under Camden the antiquary, and afterwards passed through many vicissitudes, being for a short time a bricklayer, then a soldier, a student at Cambridge, travelling tutor to Sir Walter Raleigh's son, an actor as well as a dramatist, and finally, in 1619, succeeding Daniel as Poet Laureate. He was always improvident, and, in spite of gifts and pensions from the King, died in great poverty in a house which stood between the Abbey and St. Margaret's Church. Of his many tragedies and comedies, "Catiline," "Every Man in his Humour," "The Alchemist," and "The Silent Woman" are perhaps the most celebrated. He was also a great writer of masques. He was buried in the nave (page 21), under a stone bearing the same inscription as his monument, which was erected before 1728, at the charge of the Earl of Oxford. *Gibbs des.: Rysbrack sculpt.*

EDMUND SPENSER, d. 1598-9, born 1553, the great author of the "Faerie Queen," Poet Laureate to Queen Elizabeth. He spent his latter years on an estate granted him in Ireland, but this was finally devastated by the natives, his house set on fire, and he and his wife put to flight after losing their new-born child in the flames. Shortly afterwards, according to his friend and brother poet, Drummond of Hawthornden, "he died for lake of bread in King-street (Westminster), and refused twenty pieces sent to him by my Lord of Essex, adding he was sorry he had no time to spend them." A memorable gathering of his contemporaries assembled at the funeral, and all, including probably Shakspeare, threw their elegies, with the pens which wrote them, into the grave. Ann Clifford, Countess of Dorset, erected his monument in 1620; but this falling into decay was replaced in 1778 by the present one (a copy of the first), for which the poet Mason set on foot a subscription. Notice the epitaph.

SAMUEL BUTLER, d. 1680, born 1612, buried at St. Paul's, Covent-garden. The author of "Hudibras" did not reap much profit from its popularity, and, after passing from the service of one great person to another, died in great poverty. The monument was erected by John Barber, the printer, "that he who had been denied almost everything in life might not in death be denied a tomb.

JOHN MILTON, d. 1674, buried in St. Giles's, Cripplegate, born in London 1608. He was educated at St. Paul's School and at Christ's College, Cambridge. The earlier part of his life was spent in laborious study, but in 1639 the gathering of the great political storm and his own strong Puritan bias called him home from a journey in Italy. He "thought it base to be travelling for his pleasure abroad" while his "countrymen were contending for their liberty at home." For ten years he was Latin secretary to the Council of the Commonwealth, during which time he published many controversial writings on political, social, and religious subjects. In 1660 came the downfall of his party and the Restoration; Milton was forced to conceal himself for a short time, after which he lived on in London unmolested, neglected, and totally blind, devoting himself to the great work of his life, "Paradise Lost," which was published in 1667; "Paradise Regained" and "Samson Agonistes" followed in 1671. Until 1737, when this monument was erected by Auditor Benson, the Abbey contained no memorial of Milton, the strength of Royalist feeling against him having long delayed public recognition of his genius. Addison, in his "Spectator" criticism, led the way for the inevitable reaction. Speaking of it, Dr. Gregory remarked to Dr. Johnson: "I have seen erected in the Church a bust of that man whose name I once knew considered as a pollution of its walls." Dr. Johnson said to Boswell on another occasion: "I think more highly of him [Milton] now than I did at twenty. There is more thinking in him and in Butler than in any of our poets;" and again, in allusion to the egotistical inscrip-

* Goldsmith's Citizen of the World.

tion: "Mr. Benson has bestowed more words upon himself than upon Milton." *

On poets' tombs see Benson's titles writ.†

Rysbrack sculpt.

THOMAS GRAY, d. 1771, born 1716, buried at Stoke Pogis, the scene of his famous "Elegy written in a Country Churchyard." The lyric muse holds a medallion with his portrait, and points to the bust of Milton. The epitaph is by Mason. *Bacon, sen., sculpt.*

WILLIAM MASON, d. 1797, an almost forgotten poet, buried at Aston, Yorks. The epitaph is by his friend Dr. Hurd, Bishop of Worcester. *Bacon, sen., sculpt.*

THOMAS SHADWELL, d. 1692, the forgotten rival of Dryden, whom he succeeded as Poet Laureate, and by whom he was mercilessly satirized in "MacFlecknoe." He died of opium at Chelsea, where he is buried. *Bird sculpt.*

MATTHEW PRIOR, d. 1721, born 1664, a poet of great contemporary reputation, now but little read. He held several offices under William III., and was for a time Plenipotentiary at the Court of Louis XIV., who presented him with this bust by *Coysevox*. He was buried, as he desired, at the feet of Spenser. Dr. Freind, head master of Westminster School, wrote the epitaph on his old pupil. Prior had composed one for himself, but Dean Atterbury would not allow it to be inscribed:—

To me 'tis given to dye, to you 'tis given
To live: Aias! one moment sets us even.
Mark how impartial is the will of Heaven!

Gibbs des.; Rysbrack sculpt.

GRANVILLE SHARP, d. 1813, one of the earliest and most devoted opponents of the slave trade. The monument was erected by the African Institution in gratitude for his efforts. *Chantrey sculpt.*

CHARLES DE ST. DENIS, Seigneur de St. Evremond, d. 1703, a famous wit of Charles II.'s Court.

CHRISTOPHER ANSTEY, d. 1805. Buried at Bath. He was widely known in his day as the author of the "New Bath Guide." *Horwell sculpt.*

THOMAS CAMPBELL, b. 1777, d. 1844, the author of "The Pleasures of Hope;" more famous to-day as the author of "Hohenlinden," "Ye Mariners of England," and "The Battle of the Baltic." The lines engraved are from his own "Last Man." He died at Boulogne, from whence his remains were brought here for interment. *Marshall sculpt.*

MRS. HANNAH PRITCHARD, d. 1768, the celebrated actress. Whitehead, the Poet Laureate of her day, wrote the epitaph. *Hayward sculpt.*

ROBERT SOUTHEY, b. 1774, d. 1843, Poet Laureate, the author of "Thalaba" and the "Curse of Kehama." This member of the famous group of "Lake poets" was educated at Westminster; he lies buried near Keswick, in the county where he had made his home. *Weekes sculpt.* Below is the bust of another of the "Lake poets," given by Dr. Mercer, an American citizen, and unveiled May 7, 1885, by Mr. Lowell, Minister of the United States of America.

SAMUEL TAYLOR COLERIDGE, b. 1772. d. 1834,

* Boswell's Life of Dr. Johnson.

† Pope's Dunciad.

the poet, philosopher, and critic, whose career, "fate-marred and self-marred," has left but fragmentary witnesses to posterity of his brilliant powers. His "Ancient Mariner," "Christabel," "Love," and "Kubla Khan" are probably familiar to all. *Thornycroft sculpt.*

We now come to the monument to WILLIAM SHAKESPEARE, b. 1564, d. 1616, the "poet for all time." Shortly after his death there was much talk of moving his remains from Stratford-on-Avon to the Abbey; the idea was soon abandoned, but it gave rise to Ben Jonson's famous lines:—

My Shakespeare, rise! I will not lodge thee by
Chaucer or Spenser, or bid Beaumont lie
A little further to make thee room:
Thou art a monument without a tomb,
And art alive still while thy book doth live,
And we have wits to read and praise to give.

And to Milton's protest:—

What needs my Shakspeare for his honour'd bones
The labour of an age in piled stones? &c.

The latter seems quite prophetically applicable to the present "preposterous monument" (as Horace Walpole calls it), erected by subscription in 1740. On the scroll are inscribed some famous lines from "The Tempest;" the heads at the corners of the pedestal represent Queen Elizabeth, Henry V., and Richard III. *Kent des.; Scheemakers sculpt.*

Next is the large bust of ROBERT BURNS, b. 1759, d. 1796, the poet of "The Cotter's Saturday Night," and of the many beautiful songs familiar to all, such as "Auld Lang Syne," "The Banks o' Doon," "Scots wha hae wi' Wallace bled," &c. This memorial, erected eighty-nine years after his death, the work of a Scottish artist, and paid for in shilling subscriptions contributed by all classes from highest to lowest, attests the Ayrshire poet's hold over the hearts of his countrymen. The bust was unveiled by Lord Rosebery, March 7, 1885. *Sir John Steel sculpt.*

JAMES THOMSON, b. 1700, d. 1748, the author of "The Seasons;" they are represented in bas-relief on the pedestal. He is buried in Richmond parish church. The monument was erected in 1762, the expenses being covered by a subscription edition of his works. *Adam des.; Spang. sculpt.*

NICHOLAS ROWE, d. Dec., 1718, Poet Laureate, and his daughter. He translated Lucan's "Pharsalia," and wrote several plays "which pleased the town," said Evelyn, but which are now forgotten, though one—"Jane Shore"—furnished Mrs. Siddons with an effective part. His widow erected the monument, with its epitaph (attributed to Pope) commemorating her inconsolable grief. She, however, shortly afterwards disconcerted the author of it by marrying again. *Rysbrack sculpt.*

JOHN GAY, d. 1732, best remembered by his "Fables" and by "The Beggar's Opera." His friend Pope wrote the epitaph, but his own strange couplet is also inscribed on the pedestal according to his desire—

Life is a jest and all things show it,
I thought so once and now I know it.

The monument was erected by his faithful friends the Duke and Duchess of Queensberry. *Rysbrack sculpt.*

OLIVER GOLDSMITH, b. 1728, d. 1774, buried in the Temple Church yard. His name is dear to all generations

as the author of "The Vicar of Wakefield," "She Stoops to Conquer," and "The Deserted Village." His life was a perpetual struggle with poverty, he was incapable of managing money affairs, and died burdened with debt. Sir Joshua Reynolds chose the site for his monument, and Dr. Johnson wrote the epitaph. *Nollekens sculpt.*

JOHN, DUKE of ARGYLE and GREENWICH, d. 1743, buried in Henry VII.'s Chapel. This orator and soldier, familiar to us in the pages of Scott's "Heart of Midlothian," was one of the main instruments of the Union of England and Scotland. His allegorical monument blocks up the place where the old staircase led up to the monks' dormitory. Minerva and Eloquence stand below the recumbent figure; History, inscribing his titles above, stops short at Gr— to show that that dukedom expired with him. *Roubiliac sculpt.*

GEORGE FREDERICK HANDEL, d. 1759. The great composer of the "Messiah" and "Israel in Egypt," from his long residence in England, appears to belong to us by right. The statue with its unwieldy figure is said to be an exact likeness; the face was modelled from a cast taken after death. A tablet above recalls the first Handel Festival held in the Abbey in 1784, the centenary of his birth. *Roubiliac sculpt.*

Below the composer whose music she so perfectly interpreted was placed in 1894 a portrait head of JENNY LIND GOLDSCHMIDT, d. 1889, the great Swedish singer.

WILLIAM MAKEPEACE THACKERAY d. 1863, buried at Kensal-green; the great novelist to whom we owe "Esmond," "Vanity Fair," "The New-comers," &c. Bust by *Marochetti*.

JOSEPH ADDISON, b. 1672, d. 1719, buried in the north aisle of Henry VII.'s Chapel. The first of English essayists, "the noblest purifier of English literature," had no monument in the Abbey until the erection of this statue in 1809. "Such a mark of national respect was due to the unsullied statesman, to the accomplished scholar, to the master of pure English eloquence, to the consummate painter of life and manners."* "His body lay in state in the Jerusalem Chamber, and was borne thence to the Abbey at dead of night. The choir sang a funeral hymn. Bishop Atterbury, one of those Tories who had loved and honoured the most accomplished of the Whigs, met the corpse, and led the procession by torchlight round the shrine of St. Edward and the graves of the Plantagenets to the Chapel of Henry VII."† Tickell has also described the scene in some touching lines. Addison's paper on the Abbey ("Spectator," No. 26. March 30, 1711) should be read by all who visit this place. *Westmacott sculpt.*

A bust of THOMAS BABINGTON (Lord) MACAULAY, d. 1859, the historian and poet; buried at the foot of Addison's statue. *Burnard sculpt.*

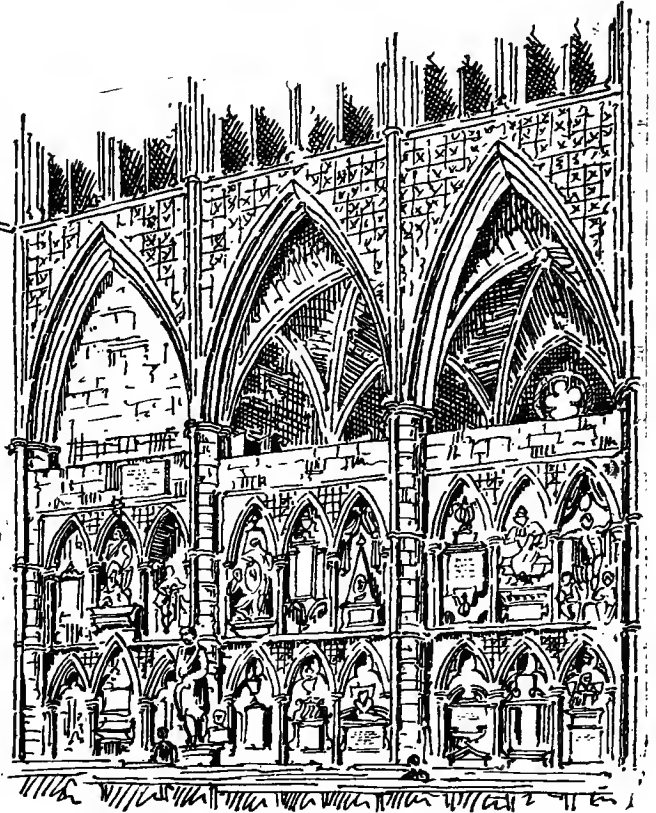
STEPHEN HALES, d. 1761, the first contriver of ventilators. *Wilton sculpt.*

Dr. ISAAC BARROW, d. 1677, the wit, mathematician, and classical scholar. He was Master of Trinity College, Cambridge, and tutor to Sir Isaac Newton, in whose favour he resigned the Cambridge Mathematical Professorship.

The tablet to Dr. THOMAS TRIPLETT, d. 1670, a prebendary of this church, and a distinguished scholar, fills the place previously occupied by a monument destroyed at the Restoration, to Thomas May the parliamentary historian.

SIR RICHARD COXE, d. 1623, "Taster" to Queen Elizabeth, and Steward of the Household to James I.

ISAAC CASAUBON, d. 1614, the celebrated scholar,



THE "HISTORICAL SIDE" AND MONUMENT ROOM.

editor of "Persius" and "Polybius." He was born at Geneva, 1559-60. On the death of his patron, King Henry IV., in 1610, "the learned critick was fetcht out of France by King James (I.) and preferred Prebendary of Canterbury," although a layman. "But, alas! death here stopped him in his full speed, and he lieth entombed in the south ile of Westminster Abbey . . . next the monument of Mr. Camden."* His monument was erected at the cost of Morton, Bishop of Durham from 1632 to 1659, "that great lover of learned men, dead or alive."† Notice the initials of Izaak Walton scratched by himself on the table: when he visited the Abbey in 1658.

* Macaulay's Essay.

† Ibid.

* Fuller's Church History.

† Ibid.

JOHN ERNEST GRABE, d. 1711, the Prussian Orientalist, whose veneration for the English Church led him to settle in this country. *F. Bird sculpt.*

WILLIAM CAMDEN, d. 1623, the famous antiquary, surnamed the "Pausanias of England;" author of the "Britannia" and "Annals of the Reign of Queen Elizabeth." He was born of poor parents in 1551, but received a good education at Christ's Hospital and Oxford. His abilities soon attracted the attention of Dean Goodman, who made him second master at Westminster, where he pursued his antiquarian researches. In 1593 he was appointed Head Master of Westminster School, although a layman, by Queen Elizabeth, that "he might be near to her call and commandment, and eased of the charge of living." He was subsequently removed to the Herald's College that he might have greater leisure for his work. Ben Jonson, who was one of his pupils at Westminster, has commemorated him with grateful affection:—

Camden, most reverend head, to whom I owe
All that I am in acts, all that I know
(How nothing's that), to whom my country owes
The great renown and name wherewith she goes.
Than thee the age sees not that thing more grave,
More high, more holy, that she more would crave.
What name, what skill, what faith hast thou in things!
What sight in searching the most antique springs!
What weight and what authority in thy speech!
Men scarce can make that doubt, but thou canst teach. &c.

At the time of the funeral of the Earl of Essex (1646)* some rioters who broke into the Abbey destroyed the nose of Camden's effigy, and otherwise injured the monument, which damage was repaired by the University of Oxford about 1780.

DAVID GARRICK, d. 1779, the famous actor. He was born at Hereford in 1716, and was Dr. Johnson's solitary scholar when he attempted to set up a school near Lichfield, from whence master and pupil came up to London to seek their fortunes together. Garrick retired from the stage at the height of his fame, and died within three years afterwards at his house in the Adelphi. His funeral train stretched from there to the Abbey, and included all the most celebrated members of the Literary Club. His old master—soon to be laid beside his pupil—was seen standing by his grave at the foot of Shakspeare's monument "bathed in tears." Speaking of the tasteless memorial to Garrick, Charles Lamb says in the "Essays of Elia": "Taking a tour the other day in the Abbey I was struck with the affected attitude of a figure which I do not remember to have seen before, and which upon examination proved to be a whole length of the celebrated Mr. Garrick. . . . I own I was not a little scandalized at the introduction of theatrical airs and gestures into a place set apart to remind us of the saddest realities. Going nearer I found inscribed under this burlesque figure a farrago of false thought and nonsense." Mrs. Garrick was subsequently buried in her husband's grave. *Webber sculpt.*

CONNOP THIRLWALL, Bishop of St. David's, d. 1875, the historian and theologian. He is buried in the same

grave with GEORGE GROTE, d. 1871, the historian of Greece. *C. Bacon sculpt.*

Starting from Dryden's monument again, we find the following tombstones in the floor over famous persons who have no monuments. To the right, under the first bay, is a half obliterated figure of a knight in armour, the brass having been torn off. This is believed to represent ROBERT HAWLE, murdered 1378 by the followers of John of Gaunt, in the Choir, where he had taken sanctuary. After this desecration the Abbey was closed for four months until the rights of sanctuary were freshly decreed to it.

Near Dryden, under a nameless stone, FRANCIS BEAUMONT, d. 1616, the great dramatist. He was probably born in 1585, and was entered of the Inner Temple in 1600. He wrote chiefly in conjunction with Fletcher; the two friends "lived together on the Bank side," in Southwark, 'not far from the play-house' (the Globe), and wrote for the theatre.* Among their joint productions are "The Maid's Tragedy," "The Knight of the Burning Pestle," "Philaster," &c. Of Beaumont's separate poems that on the tombs in Westminster is one of the finest:—

Mortality, behold and fear!
What a change of flesh is here!
Think how many Royal bones
Sleep within these heaps of stones,
Here they lie, had realms and lands,
Who now want strength to stir their hands;
. . . . Here are sands, ignoble things,
Dropt from the ruin'd sides of kings:
Here's a world of pomp and state,
Buried in dust, once dead by fate.

Near Chaucer lies SIR JOHN DENHAM, d. 1668-9, whose poem "Cooper's Hill" was much praised by Dryden, Pope, and Dr. Johnson. Close to Campbell's monument, within what was formerly the Chapel of St. Blaise, a stone placed by Dean Stanley records the burial here of ABBOT LITLINGTON, d. 1386, who succeeded Archbishop Langham as Abbot, and employed his predecessors enormous bequests to the Abbey in building part of the northern and the whole of the southern and western walks of the Cloisters, the Jerusalem Chamber, the present College Hall, the Abbot's house (now the Deanery), besides adding much that has now disappeared to the conventual buildings;

Also of OWEN TUDOR, son of Owen Tudor and Catherine de Valois, uncle to Henry VII. He took sanctuary at Westminster and died a monk here.

Dr. SAMUEL JOHNSON, d. 1784, the lexicographer and critic; for us, thanks to Boswell, the most living and familiar figure of the eighteenth century. He was born at Lichfield in 1709, and in 1737 made the expedition to London with Garrick in search of a career. The master's success, however, was much slower than that of the pupil, and continual struggles with poverty and ill-health lay before him. The famous "Dictionary of the English Language," the "Lives of the Poets," and the

* See page 57.

* Quotation in Ward's English Poets, II., 43.

"Rambler" are the works by which he is chiefly remembered. His monument is in St. Paul's.

RICHARD BRINSLEY SHERIDAN, d. 1816, the famous dramatist and parliamentary orator, author of "The Rivals" and "The School for Scandal." Notwithstanding his great reputation and popularity he died in extreme poverty, and the help which came too late served only to furnish him with a magnificent funeral.

RICHARD CUMBERLAND, d. 1811, a dramatist now little remembered, an intimate friend of Dr. Johnson and all his literary circle.

CHARLES DICKENS, d. 1870, the famous novelist, whose numerous works are familiar to all.

JOHN HENDERSON, d. 1785, an actor famous alike in tragedy and comedy.

THE REV. HENRY CARY, d. 1844, the well known translator of Dante.

THOMAS PARR, d. 1635, aged 152 years, according to the inscription, having lived in the reigns of ten Sovereigns.

SIR WILLIAM DAVENANT, d. 1668, the "Sweet Swan of Isis," who succeeded Ben Jonson as Poet Laureate, and, himself a Cavalier, was buried in the grave from which his Roundhead rival Thomas May had been cast out at the Restoration.

JAMES MACPHERSON, d. 1796, Dr. Johnson's enemy; author of "Ossian." His body was brought here from Inverness.

DAME MARY STEELE, d. 1718, the second wife of Richard Steele, the "dearest Prue" of his correspondence.

SIR WILLIAM CHAMBERS, d. 1796, the architect of Somerset House.

THOMAS CHIFFINCH and JOHN OSBALDESTON, d. 1666, Pages of the Bedchamber to Charles II. Chiffinch was also Keeper of the King's Private Closet and Comptroller of the Excise. He is said to have been brought to Charles I.'s Court by Bishop Duppa (p. 52).

Facing the South Transept, DR. RICHARD BUSBY, d. 1695, a famous master of Westminster School; "the most celebrated of schoolmasters before our own time."* He died in the reign of William III., having held his post for fifty-five years. "He used to declare that the rod was his sieve, and that whoever could not

pass through that was no boy for him." Sir Roger de Coverley says, standing before his tomb: "Dr. Busby, a great man! Whipped my grandfather—a very great man! I should have gone to him myself if I had not been a blockhead. A very great man!"* He was buried beneath the black and white pavement which he presented to the Choir. *Bird sculpt.*

DR. WILLIAM VINCENT, d. 1815, a learned headmaster of the school, and Dean of Westminster.

DR. ROBERT SOUTH, d. 1716, a famous preacher. As a boy he was a pupil of Busby. He died Archdeacon of Westminster, having refused the Deanery. The violence of an attack on Cromwell in one of his sermons so amused Charles II., who was listening to it, that he fell into a violent fit of laughter, and vowed Dr. South should have a bishopric if he was "put in mind of him at the next death." The next death was, however, the King's own, and his intention was not carried out. *Bird sculpt.*

Between Busby and South's monuments may be seen a portion of the tomb, attributed to Theodore Haveus, from Cleves, of ANNE of CLEVES, d. 1557, daughter of the Duke of Cleves and fourth wife of Henry VIII. She lived quietly in England for sixteen years after her divorce from the King, and, dying a Roman Catholic at Chelsea, was buried here by the monks.

Near here is believed to lie a more unfortunate QUEEN ANNE, d. 1485, wife of Richard III., and daughter of Neville, Earl of Warwick, the "Kingmaker."

In the floor, WILLIAM SPOTTISWOODE, d. 1883, President of the Royal Society and Printer to the Queen. Against the pillar near is the bust of ARCHIBALD CAMPBELL TAIT, d. 1883, the late eminent and statesmanlike Archbishop of Canterbury. *Armistead sculpt.*

In 1895 a bust—one of three by Woolner—of LORD TENNYSON, done in 1857, when the poet was forty-eight, and presented by the late C. Jeuner, was placed on the pillar opposite his grave.

The graves of the Poet Laureate (LORD TENNYSON), died October 6th, 1892, and of ROBERT BROWNING, died December 12th, 1889, the two greatest English poets of the present day, will be found side by side below Chaucer's monument.

CHAPTER VI.

THE CHOIR.

[See Plan, p. 40.

IN old days the Choir was separated from the Transepts by wooden parclooses or partitions; these were replaced by iron gates, which were removed some years ago. The stalls and pews are modern; the greater part of them were set up in 1848, after the design of Mr. Blore, then architect to the Dean and Chapter. The black and white marble pavement was presented by Dr. Busby (see above) in the seventeenth century. The Sanctuary—*i.e.*, the space

within the altar rails usually, though inaccurately called the "Sacramarium"—was formerly hung round with cloth of arras, adorned with legends of the Confessor. This was replaced in Queen Anne's reign by a wooden wainscoting, which entirely concealed from view all those portions of the fine tombs which could not be seen from the Ambulatories. The wainscoting was not removed until 1820, when extensive and terribly destructive preparations for George IV.'s

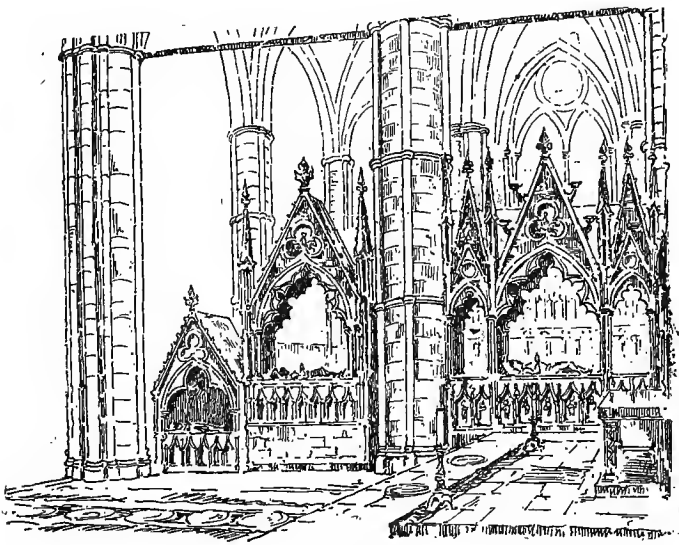
* Stanley's Memorials.

* Addison's Spectator, No. 139.

coronation were set on foot. The ceremony of coronation takes place before the altar, and is performed by the Archbishop of Canterbury, who on that occasion only can claim a place in the Choir by right. The Sovereign afterwards ascends a raised throne erected under the Lantern, and receives the homage of the Peers. The first undoubted coronation here was that of William the Conqueror, on Christmas Day, 1066; since that time the Abbey has been the scene of many splendid pageants on similar occasions. Pepys describes Charles II.'s coronation, of which he was an eye-witness: "About four I rose and got to the Abbey, and with much ado did get up into a scaffold across the north end. . . . A great pleasure it was to see the Abbey raised in the middle, all covered with red, and a throne—that is, a chair and footstool—on the top of it,

help to show that it was little, if any, smaller than the present structure. Three fine tombs, restored by Gayfere, the Abbey mason, in 1825, occupy the north side of the Sacrarium: they are very similar in design, and may have been the work of one artist; the exact dates of their erection are unknown, but it is tolerably certain that all three were executed between the accession of Edward I. and the first years of Edward III.'s reign. The design is thought to have been suggested by the hearse and lights covering the coffin at the funeral, the little figures round the basements representing the mourners. All three monuments show traces of having been richly painted and gilt; the two last were once also decorated with a kind of coloured glass enamel, of which a fragment can be seen in a corner of Edmund Crouchback's tomb.

AVELINE, COUNTESS of LANCASTER, d. (probably) 1273, daughter of William de Fortibus, Earl of Albemarle, the greatest heiress of England and a famous beauty; she was married by Henry III. to his second son, Edmund Crouchback, Earl of Lancaster, who is buried close by. The marriage took place in the Abbey in 1269; she died childless a few years afterwards, and her wealth endowed the future House of Lancaster, of which her husband became the founder by his second marriage. The monument is a beautiful example of the severely simple taste of the period. The recumbent figure of Aveline rests upon an altar tomb, the head supported by two angels. She is dressed in a long mantle, and wears the stiff head-dress, the close coif and wimple, of the time. In front of the basement are six figures (now headless or defaced), standing in arched niches. The pointed canopy is supported by buttresses, and has been greatly injured. The whole was once richly coloured, and traces of painted vine eaves can still be seen in the vaulting of the trefoiled arch.



Aveline of Lancaster. Aymer de Valence. Edmund Crouchback.

TOMBS IN THE SANCTUARY.

and all the officers of all kinds, so much as the very fiddlers, in red vests."

The mosaic pavement within the rails is extremely curious. The materials were brought by Abbot Ware from Rome, and laid down about the year 1268. It is composed of various kinds of marbles and porphyry, interspersed with Latin inscriptions in bronze letters; the groundwork is English marble. The whole has been greatly injured, and little remains of the inscriptions; but copies of them have been preserved which show that the design of the pavement represents the probable duration of the world, or the *Primum Mobile*, according to the Ptolemaic system. The altar and reredos were erected in 1867, after Sir Gilbert Scott's design. The sculptured figures of the reredos were executed by Mr. Armstead, the mosaic, representing the Last Supper, by Salvati. Below the pavement on each side of the altar are the bases of pillars which formed part of the Confessor's Church, and

AYMER or AUDOMAR DE VALENCE, EARL of PEMBROKE, d. 1323, son of William de Valence (see p. 38) and cousin to Edward I. He was much employed as a general in the wars with Scotland, where he captured and put to death Nigel, the brother of Robert Bruce. He also took part in the punishment of Piers Gaveston, and in 1321 assisted Edward II. to defeat the confederate Barons at Pontefract, and to execute their powerful leader, Thomas Earl of Lancaster. His assassination in France, while attending on Isabel, queen of Edward II., was no doubt the consequence of his share in the death of this popular hero. He was a tall, pale man, nicknamed by Gaveston from his appearance "Joseph the Jew." The little figures of his kinsmen on the basement of the tomb are exceedingly well sculptured, though now in a mutilated condition; the effigy of the Earl in full armour is also fine. Two angels at the head support his soul, a small figure wrapped in a mantle. His feet rest on a lion couchant; his shield has

disappeared. Above on the richly caved canopy he is again represented in bas-relief, armed at all points and riding on his war horse. This beautiful monument was in great danger of being removed to make way for the cumbrous memorial of General Wolfe. Horace Walpole protested against such a violation, and intended, if his remonstrance proved ineffectual, to have set up the De Valence tomb in his garden at Strawberry Hill. The Dean, Dr. Zachary Pearce, on hearing that Aymer was not as he had supposed, one of the Knights Templars, "a very wicked set of people," allowed the monument to remain.

EDMUND CROUCHBACK, EARL of LANCASTER, founder of that great House, d. 1296; second son of Henry III. and husband of Aveline. His surname was said to have been given him on account of a crooked back: it was more probably derived from the cross, or "crouch" (as it was often called), which as a Crusader he wore embroidered on his clothes. The obliterated painting of ten knights on the north side of his tomb is thought to have commemorated the expedition which he and his brother Edward, then Prince of Wales, conducted to the Holy Land to take part in the last Crusade. After their return Edmund and his second wife Blanche, Queen of Navarre, lived for a time at Provins, from whence they brought the famous red roses (wrongly called of Provence) planted there by Crusaders from Palestine, and destined to become the Lancastrian badge. This monument is the largest and most elaborate of the three; a triple canopy richly decorated rises over the finely sculptured effigy of the Earl in chain armour; his hands are folded in prayer. Little remains of the face, and his shield and sword hilt have disappeared. There are ten trefoil-arched niches on either side of the tomb, containing crowned figures. The canopy, like so many others in the Abbey, has suffered terribly from the destructive preparations made for coronations. The Earl appears again on the pediment in full armour on horseback.

ABBOT WARE, d. 1284, buried on the north side of the altar, under his own pavement. The place was formerly marked by this inscription, which has now disappeared:—

Abbas Richardus de Wara qui requiescit
Hic, portet lapides, quos huc pora'it ab urbe.

His successor, Abbot Wenlock (d. 1308), and other Abbots are buried before the altar.

The Sedilia, or seats for the officiating clergy, rest on Sebert's tomb, and used to be mistaken for part of it. They were erected in Edward I.'s reign, and were richly decorated, but are now little more than the wreck of their former splendour. The old seat has been replaced, and the level of it is altered. The glass enamel has disappeared from the canopy; the painted figures in the compartments on either side are almost obliterated. The two remaining figures on the north side are usually supposed to represent KING SEBERT and HENRY III.; the ecclesiastic faintly discernible between them is perhaps the BISHOP MELLITUS of the Sebert legend.

The tomb of ANNE of CLEVES (see page 33) is probably the earliest example of skull and crossbone decoration in England.

The portrait of RICHARD II. is the earliest contemporary painting of an English Sovereign. It was carefully restored some years ago by Mr. George Richmond, who found that it had been much tampered with at different times. The picture of this beautiful and unhappy Prince used to hang over the Lord Chancellor's stall on the south side of the Choir, but the wigs of the occupants injured it greatly, and it was removed to the Jerusalem Chamber, whence Dean Stanley transferred it to its present position. The fine piece of tapestry hanging behind the picture, and much defaced by the names scrawled over it, was brought here from Westminster School; it was formerly, no doubt, part of the scenery used in the yearly performance of the "Westminster Play."

CHAPTER VII.

THE SOUTH AMBULATORY AND CHAPELS.

[See Plan, p. 40.]

Chapel of St. Benedict.

THIS little chapel is not opened to the public, but it adjoins the South Transept, and is easily seen from either side of Dryden's monument. It is sometimes called the "Dean's Chapel," on account, probably, of the burial here of the first Dean of Westminster after the Abbey was made a Collegiate Church, and of one or two of his successors. The chapel is dedicated to the

founder of the great Benedictine Order, to which the monks of Westminster belonged. The head of St. Benedict, a much valued relic, was presented to the Abbey by Edward III. in 1355; he is said to have brought it from the Abbey of Fleury, in France. Under the window are three of the trefoil-headed arches which originally went all round the interior of the Church. Remains of old heraldic tiles are to be seen in the pavement. Against the south wall is a mural

monument with the kneeling figure of DR. GABRIEL GOODMAN, d. 1601, Dean of Westminster for forty years, under Queen Elizabeth. He was permitted to address the House of Commons in defence of the rights of sanctuary at Westminster, and in consequence of his opposition to the bill for their suppression in cases of debt they were preserved until the reign of James I. He was a great friend of Lord Burleigh (which displeased the Puritans), and also of the famous antiquary, and "defrayed Mr. Camden in some of his journeys after antiquity."

The floor ascends by two steps to the place where the altar originally stood. This is now occupied, as in many other instances, by the tomb of a lady FRANCES, COUNTESS of HERTFORD, d. 1598, the daughter-in-law of Protector Somerset, and sister of Lord Howard of Effingham, the Lord High Admiral who repulsed the Spanish Armada. The monument is very large (28 ft. high), but a fine specimen of its style; the carving is delicate; the initials F. H. are introduced among the ornaments.

ABBOT CURTLINGTON, d. 1333, buried before the altar, was the first person interred in this chapel. The brass figure and inscription which formerly marked the place have disappeared. Against the railing of the Ambulatory is the fine tomb of SIMON LANGHAM, Archbishop of Canterbury, d. 1376, for some years Abbot of Westminster, and one of the principal benefactors of the Abbey. He rose from one high office to another under Edward III., and was finally consecrated Archbishop of Canterbury in the neighbouring Chapel of St. Nicholas. Having offended the

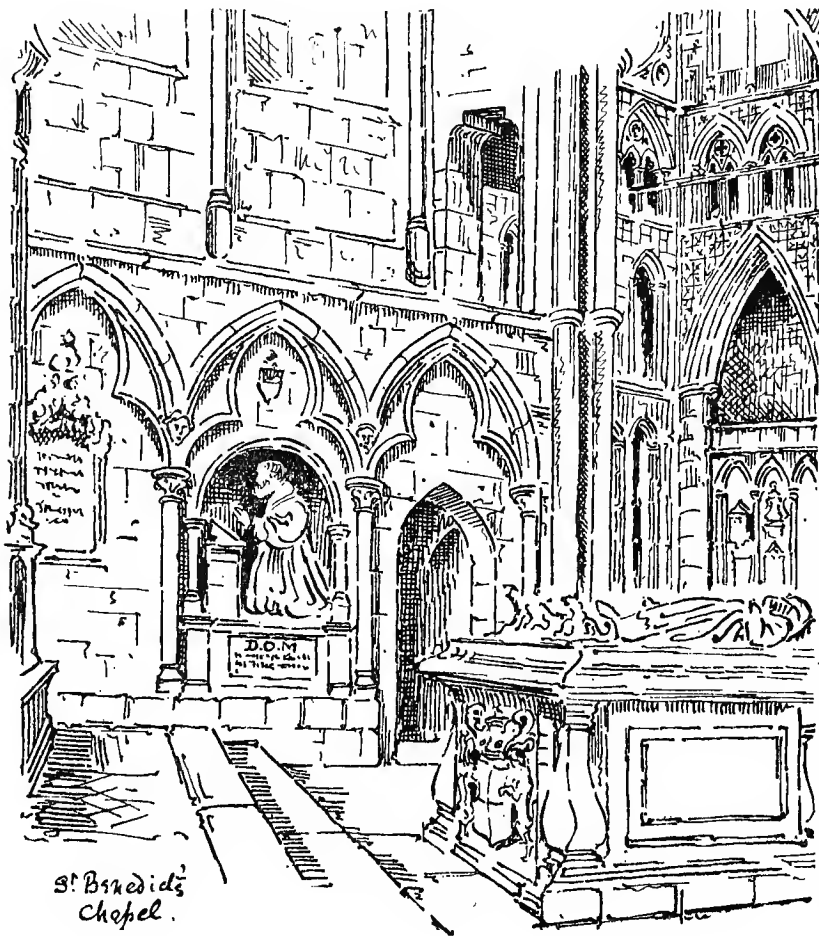
King by accepting a Cardinal's hat he went abroad to the Papal Court, and there received fresh honours and appointments, including the Bishopric of Praeneste. He died at Avignon, and was brought here to be buried, as he desired. Besides many valuable gifts of plate, jewels, and vestments to the Abbey, he bequeathed his large fortune for the completion of the fabric; his successor Abbot Litlington employed the funds (see pages 11, 32). The tomb and effigy are of alabaster; the sides of the tomb are adorned with quatrefoils and shields of arms. A brass inscription

with raised letters surrounded the ledge, but little of it remains. A glass jewel is left on one of the gloves; both these and the mitre were formerly adorned with them. A statue of Mary Magdalene, on the eve of whose feast Langham died, has disappeared from near the feet; the canopy of wood ruined at George I.'s coronation has also gone.

In the centre is the large altar tomb of LIONEL CRANFIELD, EARL of MIDDLESEX, d. 1645, and Anne, his second wife, who erected the monument with both effigies during her lifetime. Cranfield rose from one post to another

through his great business capacities, and was finally made Lord High Treasurer under James I. He was impeached at the instigation of the Duke of Buckingham, whose extravagance he had opposed, and to whom he was indebted both for his rise and for his fall. This monument is one of the latest instances of animals being placed at the feet of the figures.

DR. WILLIAM BILL, d. 1561, the first Dean of Westminster after the establishment of the Abbey as a Collegiate Church by Elizabeth in 1560. A brass



St. Benedict's
Chapel.

figure of "an antient man in a doctor's habit," with a laudatory inscription in Latin verse, rests on the low altar tomb. Another inscription in brass letters surrounded the ledge, but little of this remains.

On this tomb are placed some fragments of old images discovered in the rubble behind a tablet which was taken down from the first arch on the south wall in 1878. The old doorway of the chapel, by Dean Goodman's monument, was thus again opened to view, but its two doors had been removed, probably when it was blocked up. Under a blue slab lies the learned DR. WILLIAM VINCENT, Dean of Westminster, d. 1815.

JOHN SPOTTISWOODE, Archbishop of St. Andrews, d. 1639, the historian of the Scottish Church, was buried somewhere within this chapel. He crowned Charles I. King of Scotland at Edinburgh.

The South Ambulatory.

(On passing through the iron gates each person pays 6d. to be shown the Chapels, except on Mondays and Tuesdays, which are free days.)

Immediately within the gates of the Ambulatory, to the left, is the arched recess containing the supposed tomb of KING SEBERT, d. about 616, the founder of the Abbey according to a venerable tradition. However untrustworthy the legend may be which connected this King of the East Saxons with Westminster, his grave has always been shown since the erection of the building, and was reputed to contain also the bones of Sebert's Queen, Ethelgoda, and his sister Rícula. The segmental arch, with its mouldings, once painted and gilt, belongs to the 13th century or the earliest years of the 14th. The decoration at the back of the recess is evidently of later date, as it contains the *rose en soleil*, the badge of Edward IV. During the rebuilding of the Church by Henry III. the coffin (probably the present one of stone) was removed and temporarily deposited on the southern side of the Chapter House entrance until after the completion of the Choir in 1308, when it was placed with great ceremony by the monks in its present position.

Over the tomb of Sebert, under a glass case, is a beautiful though greatly dilapidated piece of thirteenth century altar decoration, which was brought out of its hiding-place in Islip's Chapel about forty years ago. The work probably belongs either to the end of Henry III.'s reign or to the early years of Edward I. It is divided into five compartments, three of them containing figures, the other two a pattern, with a miracle of our Lord represented in each of the stars. The figure of Christ is in the centre division, "holding the globe and in the act of blessing," with the Virgin on his right hand and St. John on his left. That end compartment which is still in a state of preservation contains St. Peter; in the corresponding one at the other side was no doubt St. Paul, but this is wholly obliterated. The work mainly consists of painting and gilding over a prepared ground so manipulated as to resemble enamel, interspersed with the painted glass imitation enamel

common at this period, and decorated with artificial jewels and cameos.

Under a segmental arch in the wall between the chapels of St. Edmund and St. Benedict is a small altar tomb over the remains of KATHERINE, d. 1257 (aged five years), and of THREE other CHILDREN of HENRY III.; with these were afterwards laid FOUR CHILDREN of EDWARD I. The loss of their dumb but beautiful little daughter Katherine was a great grief to Henry III. and his Queen. He ordered a richly decorated monument for her, once inlaid all over with precious marbles and mosaics, perhaps the remains of those brought over for St. Edward's shrine, but these have disappeared from almost everywhere except the slab, where something of the design can still be traced. There were also two images, lost long since; one of brass, which "Master Simon of Wells" came to London to set up, and one of silver (probably representing St. Katherine), for which William de Gloucester, the King's goldsmith, received 70 marks. The back of the recess was painted with four kneeling figures; these may have been either the Princess Katherine and her brothers, or have been added later by Edward I. when his four children were laid to rest in the same grave. The whole space between the arches over the tomb was once elaborately painted and gilt; an image probably occupied the centre of it.

In the pavement are the tombs of:—

DR. THOMAS BILSON, d. 1616, Bishop of Winchester. "As reverend and learned a prelate," says Fuller, "as England ever afforded." He "put the completing hand" to the authorized translation of the Bible by command of James I.

There are several slabs here from which old brasses have been torn off; a fragment of a brass inscription, close to Richard II.'s tomb, marks that of SIR JOHN GOLOFRE, d. 1396, said to have been the second or third husband of Philippa, Duchess of York. (See page 39.) He was Ambassador to the Court of France in the time of Richard II., with whom he was a great favourite, and by whose orders his remains were brought here from their burial-place at Wallingford.

Near the entrance of St. Edmund's Chapel lies DR. ROBERT TOUNSON, d. 1621, Dean of Westminster, and afterwards Bishop of Salisbury. While he was Dean here Sir Walter Raleigh was imprisoned previous to his execution in the old Gatehouse, the monastery prison, which formerly stood at the entrance of what is now Tothill-street. Dean Tounson went to pray with Raleigh both the night before and the morning of his execution, and was amazed if not shocked at the courageous gaiety with which he faced death.

SIR HENRY SPELMAN, d. 1641, a famous antiquary, was buried by order of Charles I. with much state close to the entrance of St. Nicholas's Chapel. He wrote several learned works on legal and ecclesiastical history, and was an intimate friend of Archbishop Laud.

Near the steps of Henry VII.'s Chapel lies ABBOT

BERKYN, d. 1246, who was one of the witnesses to the Magna Charta. He held several high offices in the State, and was a great favourite with Henry III., from whom he obtained important charters and grants for the Abbey. He was first buried before the altar of the old Lady Chapel, but on its demolition for the building of Henry VII.'s his remains were removed to this Ambulatory; the brass figure and inscription which marked the spot have disappeared.

Against Queen Philippa's tomb is a bust by Fanelli of SIR ROBERT AYTON, d. 1637-8, the poet. He was secretary to Queen Anne of Denmark and to Queen Henrietta Maria successively. Opposite is a tablet to Sir Thomas Ingram, d. 1671, "for his eminent loyalty, suffering, and services" to Charles I. and Charles II., made Chancellor of the Duchy of Lancaster by the latter king.

Chapel of St. Edmund (first on entering the gates).

A fine old wooden screen, with a doorway in the centre, separates this Chapel from the Ambulatory. The St. Edmund in question is no doubt the King of East Anglia who was martyred by the Danes in 870, for refusing to give up Christianity, and not, as is sometimes supposed, the other St. Edmund, Archbishop of Canterbury. St. Edmund's Bury is dedicated to this King, and the close connection which existed between the two abbeys, together with the fact that King Edmund's figure is linked with that of St. Edward twice in Henry VII.'s Chapel and once again in Henry V.'s, leaves little doubt that this Chapel is dedicated to him. It was looked upon as next in degree of sanctity to the Chapel of St. Edward, and was used as a burial-place for relations of the Sovereigns.

The first tomb on the right is that of WILLIAM DE VALENCE, EARL of PEMBROKE, d. 1296, one of the headstrong and turbulent half-brothers of Henry III., by Queen Isabella's second marriage with the Earl of Marche and Poitiers. De Valence made himself much disliked in England, where the favour shown to him and his brothers by the King was one of the causes of the popular discontent which culminated in the revolt of the Barons. The Earl took a prominent part in the civil wars, and was more than once forced to fly abroad. He died, or was killed, at Bayonne, whither he had been sent on an expedition with his nephew, Edmund Crouchback (see p. 35), and where he "performed many notable exploits." The tomb was erected by his son, Aymer de Valence, and though terribly destroyed is exceedingly interesting, being the only existing example of an effigy in Limoges enamel work in England. This decoration has been stripped off the oak chest, and has to a great extent disappeared from the recumbent figure which rests upon it, but portions of it still remain about the armour, on the pillow, and above all on the shield. Various accessories of the figure have gone, together with about thirty small figures of mourners, richly decorated, which once adorned the sides of the tomb. The stone basement below contains the arms of England and of De Valence alternately in the quatrefoils. Those who prayed here for the soul of the deceased were granted 100 days' indulgence.

EDWARD TALBOT, EARL of SHREWSBURY, d. 1617, also JANE his wife, who erected this fine Elizabethan tomb, with recumbent figures of herself and her husband; and the effigy of a little girl kneeling near her feet. The monument was once protected by an iron grating, which has disappeared.

SIR RICHARD PECKSALL, d. 1571, kneels between his two wives. He was Master of the Buckhounds to Queen Elizabeth, a post he inherited from his mother, who was the heiress of the Brocas family. The four small kneeling figures below the inscription are his daughters by his first wife.

SIR BERNARD BROCAS, d. 1396, not, as the inscription relates, the Sir Bernard Brocas who was executed in 1399-1400 for conspiring to reinstate his master Richard II., but his father. His head rests on a helmet surmounted by his crest, a crowned Moor's head. This device was doubtless granted him by Edward III. for some chivalrous feat, but the story of his cutting off the King of Morocco's head, mentioned by Addison, is a legend of later days. This Sir Bernard Brocas, like his son, held office at the Court of Richard II. He became Hereditary Master of the Royal Buckhounds in right of his wife, the daughter and heiress of Sir John de Roche. The monument was painted all over about the middle of the last century, and it is thought that the recumbent figure may be a restoration. The remains of a beautiful brass inscription may be seen along the ledge of the tomb.

SIR HUMPHREY BOURCHIER, d. 1471, killed while fighting for Edward IV. at the battle of Barnet. He was the son of one Lord Berners, and the father of another who was Chancellor to Henry VIII. and the original translator of Froissart's "Chronicles." The brass figure of a knight in armour has disappeared from the low altar tomb, but the helmet, some shields, and other accessories remain.

EDWARD BULWER-LYTTON, LORD LYTTON, d. 1873, the well-known writer. "Laborious and distinguished in all fields of intellectual activity;" author of "The Caxtons," "The Last Days of Pompeii," and numerous other popular novels.

JOHN, LORD RUSSELL, d. 1584, son of the second Earl of Bedford, died in his father's lifetime. The inscriptions in Latin, French, and English were composed by his wife, the learned daughter of Sir Anthony Cook and sister of Lady Burleigh. Lord Russell is represented as dressed in his robes, his face turned towards the spectator and reclining on his left elbow, instead of lying in the attitude of devout repose common to the effigies of the earlier period of purer and simpler taste. At his feet is the little figure of his infant son Francis.

ELIZABETH RUSSELL, d. 1601, daughter of the above, was born within the precincts and christened in the Abbey. She afterwards became maid of honour to her godmother, Queen Elizabeth, and died young of consumption. The figure is seated upright in an osier chair on a floridly decorated pedestal. Her finger pointing to the skull at her feet gave rise to the "vulgar error"

that she died from pricking it with a needle. Addison relates the tale of "that martyr to good housewifery" as being told to Sir Roger de Coverley on his visit to the Abbey, and as having greatly excited the knight's curiosity. (*Spectator*, No. 329.)

Two mural tablets, the first of their kind in the Abbey—LADY JANE SEYMOUR, d. 1560, aged nineteen years, daughter of the Protector Somerset, and cousin to Edward VI.; LADY KATHERINE KNOLLYS, d. 1568, sister of Lord Hunsdon, and niece to Anne Boleyn. She remained with her unhappy aunt during her imprisonment in the Tower, and attended her to the scaffold.

FRANCIS HOLLES, d. 1622, third son of John, Earl of Clare; died at the age of eighteen, having already served through the Flemish campaign. The monument, a seated figure in Roman armour on a pedestal, was once admired, and was praised by Horace Walpole. *Nicholas Stone sculpt.*

FRANCES GREY, DUCHESS OF SUFFOLK, d. 1559, the mother of Lady Jane Grey, and granddaughter of Henry VII. She lived in disgrace and poverty through the reign of Mary, and only survived a year after Queen Elizabeth's accession and her own consequent return to favour and prosperity. The tomb with its recumbent figure was erected by her second husband, Adrian Stokes, whom she married during the time of her misfortunes. Her funeral service was among the first—if not the very first—Protestant services held in the Abbey after their final reinstitution by Queen Elizabeth.

Beneath a diminutive altar tomb lie two children of Edward III., WILLIAM OF WINDSOR and BLANCHE DE LA TOUR, d. 1340, both surnamed from their birth-places, that of Blanche being the Tower of London. The alabaster effigies for which John Orchard,* stonemason, of London, received 20s., are only 20 inches in length; they are interesting examples of the costume of the time. The sides of the Purbeck marble tomb show traces of the approach of the Perpendicular style of architecture. A brass inscription has disappeared from the ledge, and also the small figures with which the panels appear to have been once adorned.

The beautiful wall arcading is once more broken into by a cumbrous pyramidal monument to NICHOLAS MONK, Bishop of Hereford, d. 1661, brother of the famous General Monk, who at the Bishop's repeated instigations undertook the restoration of Charles II. The monument was erected by his grandson in 1723. In the corner, a large tablet to JOHN PAUL HOWARD, d. 1762, the last EARL of STAFFORD.

PRINCE JOHN OF ELTHAM, Earl of Cornwall, d. 1334, second son of Edward II. He was born at the old Royal Palace of Eltham, in Kent, and died, aged nineteen, at Perth, from whence his body was brought in great state to be buried "entre les royaux" in the Abbey. The effigy of alabaster is a valuable example of the armour of the time. The tomb is one of the most interesting in the Abbey. The feet rest on a lion; two angels support the head cushions. The coronet with alternate

small and large trefoil leaves is the earliest known example of the ducal form, but the title of Duke was not introduced into England until shortly after Prince John's death. The small crowned figures round the sides of the tomb of the Kings and Queens to whom he was related have been sadly mutilated and destroyed. A beautiful triple canopy which once surmounted the tomb was unhappily broken down in 1776 (page 40), and removed by Dean Pearce shortly afterwards.

In the centre of the Chapel is a low altar tomb with the finest brass in the Abbey, to ELEANOR or ALIANORE DE BOHUN, DUCHESS OF GLOUCESTER, d. 1399, the greatest heiress in England, whose husband, uncle to Richard II., was arrested and treacherously murdered at his nephew's instigation (page 67). "After this melancholy accident she spent the remainder of her widowhood in the nunnery at Barking."* She is represented in her widow's dress, under a triple canopy. Most of the inscription, in brass letters interspersed with heraldic devices, remains round the ledge. Adjoining the above is the tomb of her lineal descendant, MARY, COUNTESS of STAFFORD, d. 1693-4; created Countess in her own right after the attainder and execution of her husband, Viscount Stafford, for alleged treason in 1680. On the south side of the Duchess of Gloucester's tomb, ROBERT DE WALDEBY, Archbishop of York, d. 1397, the learned friend and companion of the Black Prince, and tutor to Richard II. A fine brass figure under a canopy, in mitre and robes, his right hand raised in the act of giving benediction, his left holding a cross.

Near the above, under a blue slab with five shields of arms and a mitre in brass, DR. HENRY FERNE, Bishop of Chester, d. 1662, who attended Charles I. during his imprisonment, and "whose only fault it was that he could not be angry."

Chapel of St. Nicholas.

The Chapel is separated from the Ambulatory by a fine stone screen (Perpendicular), erected probably in the reign of Henry IV.; the frieze is decorated with shields and roses. This Chapel ranks next in sanctity to those of St. Edward and St. Edmund; it is dedicated to St. Nicholas, the youthful Bishop of Myra, and patron of children. A finger of the saint and other relics were presented to the Abbey by Eleanor, Queen of Edward I. Those who attended mass at this altar were granted indulgences of three years and sixty days. The Chapel contains many Elizabethan monuments, also the private vault of the Percy family, members of which have still a right to be interred there. The position of several of the monuments was shifted in order to make room for the new Percy vault opened in 1776. The first tomb to the right on entering is that of PHILIPPA, DUCHESS of YORK, d. 1431 or 1433, daughter of Lord Mohun, and wife of Sir John Golofre, Edward Duke of York (grandson to Edward III.), and Lord FitzWalter successively. After the death of the Duke of York at Agincourt, his widow was allowed to hold the lordship

* Also employed on Philippa's tomb, page 67.

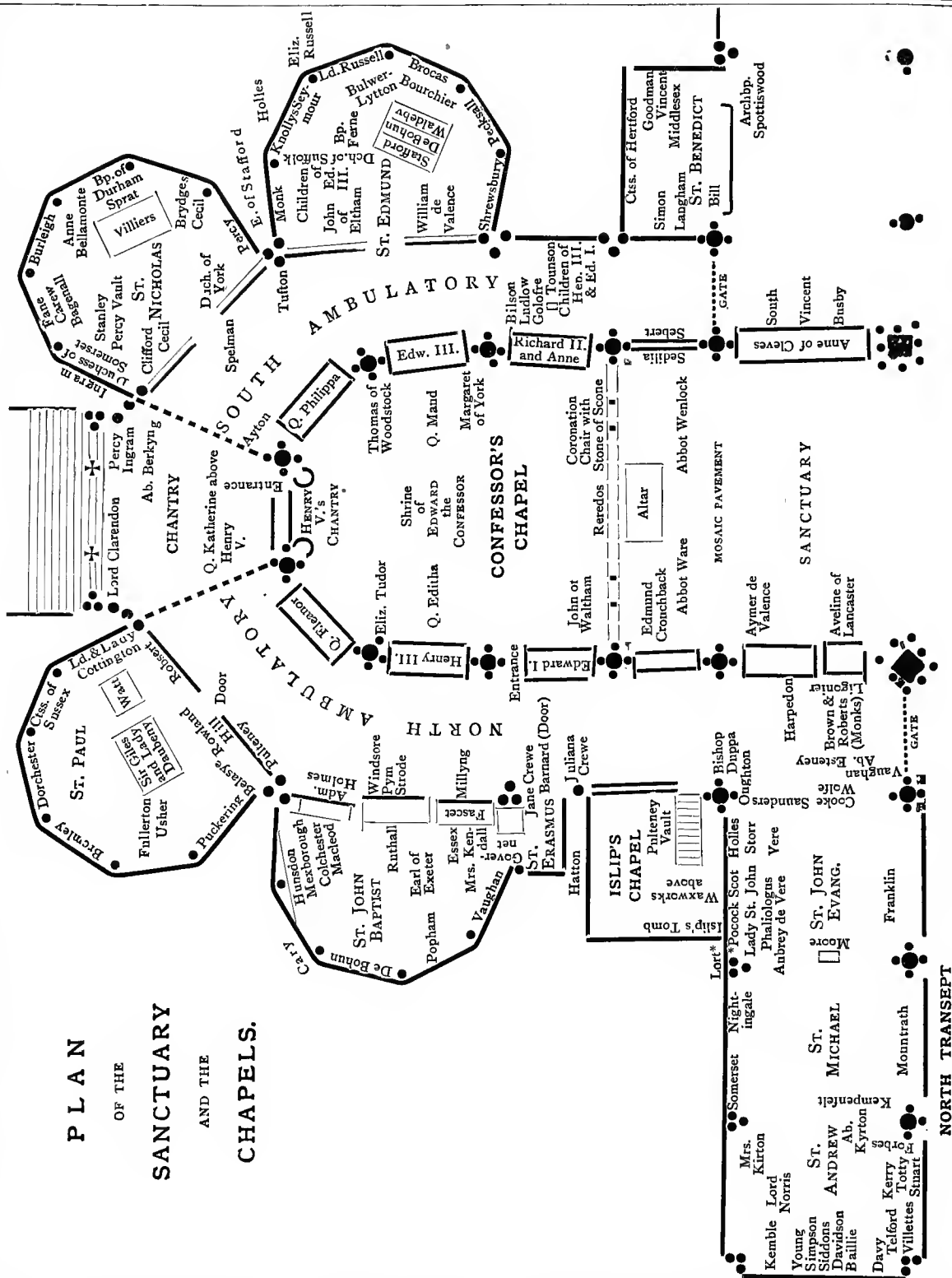
* Dart.

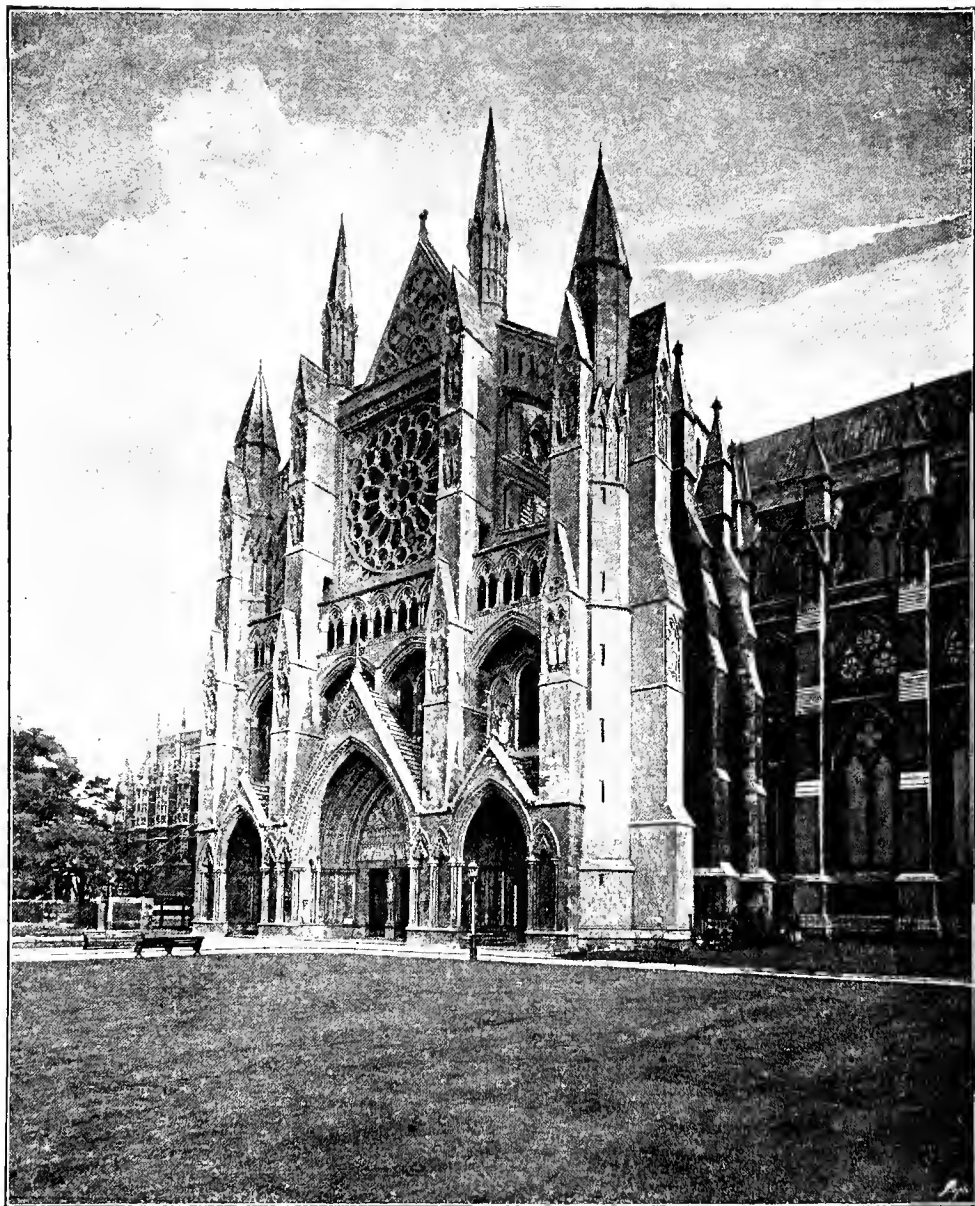
OF THE

SANCTUARY

AND THE

CHAPELS.



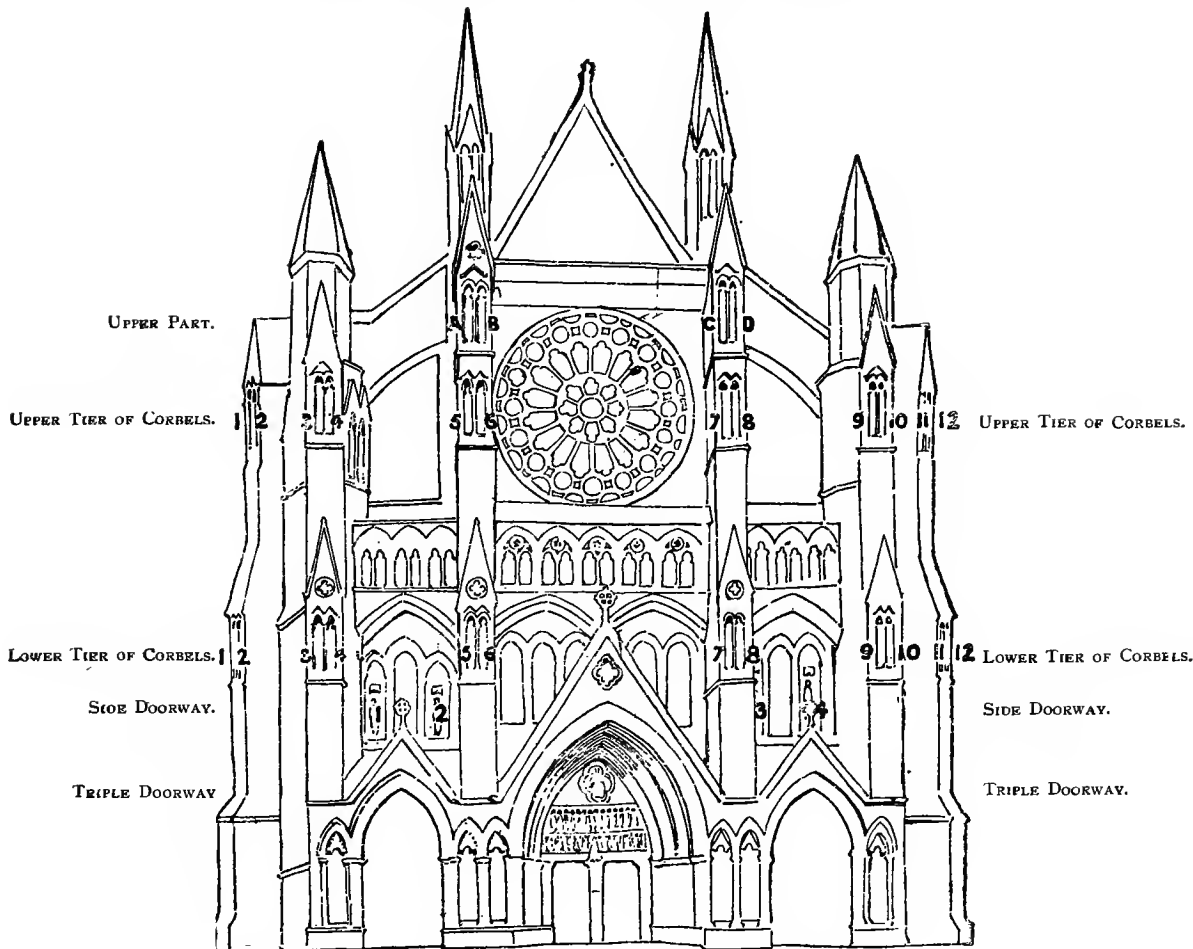


[See page 12.

THE NEW NORTH FRONT OF WESTMINSTER ABBEY.

(As restored from the Designs of the late Sir Gilbert Scott.)

KEY PLAN OF THE NEW NORTH FRONT.



Key Plan of UPPER PART of North Front.

A.B.C.D. Archangels.—St. Michael,
St. Gabriel, St. Raphael, St. Uriel.

UPPER TIER OF CORBELS from East to West, beginning North-East Corner.

LATIN AND GREEK LEARNING.
1. The Venerable Bede.
2. Theodore, the Greek Archbishop
of Canterbury.

THE PRIMITIVE CHURCH.

3. St. Alban, Martyr.
4. St. Aidan, First Celtic Mis-
sionary to England.

ROMAN CHRISTIANITY.

5. St. Augustine, First Archbishop
of Canterbury.
Paulinus, First Archbishop of
York.

MONASTIC INSTITUTIONS.

7. St. Benedict, Founder of Bene-
dictine Order.
8. St. Dunstan, Statesman and
Reformer, Archbishop of Can-
terbury.

MISSIONS AND MARTYRDOMS.

9. St. Boniface, the English Apostle
to Germany.
10. St. Edmund the Martyr, King
of East Anglia.

MEDIAEVAL LEARNING AND SCIENCE. (South-West Corner.)

11. Roger Bacon.
12. Robert Grosstete, Bishop of
Lincoln, holding Magna Charta.

*The figures in
LOWER TIER OF CORBELS
are all connected with the history
of the Abbey, while the ones above
are connected with the history of
the Universal Church.*

FROM NORTH-EAST to SOUTH-WEST
CORNER as above.

1. Monastic History, Matthew of
Westminster, Chronicler.
2. Printing, William Caxton.

EARLY ABBOTS.

3. Wulsinus, traditional Abbot.
4. Edwin, First Abbot of the Con-
fessor's foundation.

ROYAL BENEFACTORS AND THEIR QUEENS.

5 and 6. Richard II. and Anne of
Bohemia.
7 and 8. Henry V. and Catherine of
Valois.

ABBOTS who were BENEFACTORS to the Structure.

9. Ware holding his Consuetudines
a Manuscript containing the
rules of the Monastery.
10. Littleington, builder of part of
the Cloisters.

DEANS of the NEW FOUNDATION.

11. Goodman, Second Dean of
Elizabeth's collegiate founda-
tion, holding the new statutes.
12. Williams, Lord Keeper, Founder
of the present Chapter Library.

The figures over the SIDE DOORWAYS,

*on each side of the windows, are
four other Abbots, all special
Benefactors to the Monastery.*

1. Laurence holds the Papal Bull
which granted the Mitre,
Ring, and Gloves to the West-
minster Abbots. He also pro-
cured the canonization of the
Confessor from Rome.

2. Langham, the only Abbot who
became a Cardinal and Arch-
bishop of Canterbury. He left
large sums of money to the
Fabric, which were spent on
the Building by Littleington.

3. Esteney, builder of the Western
Window

4. Islip, beneath whose rule the
Chapel of Henry VII. was
built; he also completed the
West End of the Nave as far
as the Towers.

Figures in the TRIPLE DOORWAY.

Christ enthroned in Majesty, blessing
the Church and the World.

Below the Twelve Apostles, St. Paul
substituted for St. Matthias.

In the panel a procession illustrative
of those who have done faithful ser-
vice to God and to Man.

Upon the East—Music, Painting,
Sculpture, Architecture, Letters,
Poetry, History, Philosophy—led
by the Church. Two Benedictine
Monks, an Abbot, an Archbishop.

Upon the West—Three Royal Builders
of the Abbey head the procession,
Edward the Confessor, Henry the
Third, Richard the Second; fol-
lowed by Law, Justice, Wisdom,
typifying Legislation. A Crusader
and a Knight representing
War. Then Navigation, Astronomy,
Physic, and Engineering complete
the series.

On the Centre Corbel below, the
Virgin holds the Crowned Christ in
her arms.

The Portal was restored from the
designs (somewhat modified in
execution) of the late Sir Gilbert
Scott; the figures by Brindley and
Farmer.

The figures were all executed by
Nathaniet Hitch, Sculptor.

of the Isle of Wight, which had been granted to her husband, for life. Her body was brought from the island to be buried here in great state. Her tomb is the earliest in the Chapel, and formerly stood in the centre of it. The recumbent figure is dressed in a long cloak and robes which cover the feet, a wimple and plaited veil on the head; it has been much injured. An engraving is preserved of a fine triple canopy in wood, which has entirely disappeared.

ELIZABETH, DUCHESS of NORTHUMBERLAND, d. 1776, "in her own right Baroness Percy, Lucy, Poynings, Fitzpayne, Bryan and Latimer, sole heiress of Algernon, Duke of Somerset, and of the ancient Earls of Northumberland." (Epitaph.) Her funeral was the occasion of an uproar. The crowd that collected to witness it broke down the canopy of Prince John of Eltham's tomb, an irreparable piece of damage. Several persons were injured, and the confusion which ensued was so great that the proceedings could not be resumed until after midnight. *Adam des: Read sculpt.*

WINIFRED, MARCHIONESS of WINCHESTER, d. 1586, mother of Lord Buckhurst the poet, by her first marriage with Sir Richard Sackville. An Elizabethan monument in coloured marbles; in front are small figures of a knight and lady kneeling, and an infant in swaddling clothes behind the latter.

Above is a portion of a monument with reclining figure which was removed from the area to make way for the Percy vault; ELIZABETH CECIL, commonly called LADY ROSS, d. 1591, mother of Lord Ross, and wife of Sir William Cecil, afterwards Earl of Exeter, grandson of the great Lord Burleigh.

The fine old tomb with canopy of WILLIAM DUDLEY (also called Sutton), d. 1483, Dean of Windsor and afterwards Bishop of Durham. He was third son to the eighth Lord Dudley, and "uncle to that blood sucking Dudley, Henry VII.'s creature." * A brass figure of the Bishop in his vestments, together with the inscription, have disappeared from the tomb.

An ugly pyramid of black and white marble supports a vase containing the heart of ANNE SOPHIA, d. 1605, infant daughter of the Count of Bellamonte, Ambassador from the French Court to James I.

Against the south wall is the great monument erected by Lord Burleigh to his wife, MILDRED CECIL, d. 1589, and their daughter Anne, COUNTESS of OXFORD, d. 1588. Lady Burleigh was one of the four learned daughters of Sir Anthony Cook; she was also well known for her active benevolence. She died at Burleigh House, in the Strand. The Latin inscriptions by Lord Burleigh himself commemorate his grief for the loss of those "who were dear to him beyond the whole race of womankind." He is represented in the upper story, kneeling in his robes of State. Below, on the sarcophagus, are the effigies of his wife and daughter.

Lady Burleigh's son, Robert Cecil, kneels at her feet, and her three granddaughters, Elizabeth, Bridget, and Susannah, at her head. The monument is 24 ft. high, and is composed of different coloured marbles, with much gilding.

SIR GEORGE and LADY FANE, d. 1618, a mural monument with kneeling figures occupying the place where the altar formerly stood, and erected by the husband, "who as his effigy is placed near her's, so intends their ashes shall be united."

NICHOLAS, LORD CAREW, and MARGARET, his wife, d. 1470, within a week of each other. A grey marble altar tomb, from which the brass shields and inscription have long disappeared.

NICHOLAS BAGENALL, d. 1687-8, an infant two months old, "by his nurse unfortunately overlaid," the son of Nicholas Bagenall of the Isle of Anglesea. A clumsy pyramid and urn.

Another Elizabethan monument, 24 feet high, of ANNE, DUCHESS of SOMERSET, d. 1587, widow of the Protector Somerset, sister-in-law to Queen Jane Seymour, and aunt by marriage to Edward VI. Her eldest son, Lord Hertford, "in this doleful Duty careful and diligent doth consecrate this monument to his dead parent." "A mannish, or rather a devilish, woman," says Sir John Hayward, "for any imperfections intolerable, but for pride monstrous, exceeding subtle and violent." An alabaster effigy of the Duchess in her robes lies under a recessed arch with richly decorated soffit.

ISABELLA SUSANNAH, d. 1812, wife of Algernon Percy, Earl of Beverley. *Nollekens sculpt.*

LADY JANE CLIFFORD, d. 1679, great-granddaughter of the Protector Somerset. An extraordinary sarcophagus in the form of an urn.

ELIZABETH CECIL, d. 1591, wife of Sir Robert Cecil, afterwards Earl of Salisbury, son of Lord Burleigh. She was Lady of the Bedchamber to Queen Elizabeth. An altar tomb with black marble slab and quaint epitaph in rhyme.

In the pavement near the above monument is the brass figure of a knight in armour, SIR HUMPHREY STANLEY, d. 1505, knighted for his services by Henry VII. on the field of Bosworth.

In the centre of the chapel is the large altar tomb of SIR GEORGE VILLIERS, d. 1605, and Mary Beaumont, his second wife, d. 1632, the parents of the famous Duke of Buckingham. At her son's request Lady Villiers was created Countess of Buckingham in her own right by James I. in 1618. Clarendon relates the story of Sir George Villiers's ghost appearing shortly before the assassination of his son at the bedside of an old servant, bidding him go to the Duke of Buckingham "and tell him if he did not do somewhat to ingratiate himself to the people, or at least to abate the extreme malice

* Dart, I., 140.

they had against him, he would be suffered to live but a short time." * Lady Buckingham also had so strong a presentiment of her son's end that she was quite calm on hearing of his murder, though she had taken leave of him previously "in the highest agony imaginable." The white marble tomb, with recumbent figures in the costume

of the time, was set up by the Countess, a year before her death, at the cost of £560. *Nicholas Stone sculpt.* The remains of Katherine de Valois, Henry V.'s Queen, which were moved several times, lay in the Buckingham vault for over a century (see page 67).

CHAPTER VIII.

CHAPEL OF HENRY VII.

[See Plan, p. 45.]

WE now enter the magnificent Lady Chapel, built by Henry VII. in place of the old Lady Chapel,† which was pulled down to make way for this "orbis miraculum," or "wonder of the world," as it was called by Leland. Besides the original Lady Chapel of Henry III., the small Chapel of St. Erasmus, built by Elizabeth Woodville, was demolished; also an old tavern called the "White Rose." The "tenement in a garden" leased to the poet Chaucer probably stood too on this site.

When Henry VII. was firmly established upon the throne to which his claim was so questionable, he appears to have suffered from an uneasy conscience, and to have determined to try and make his peace with Heaven by founding a splendid Chapel to the Virgin, "in whom," he says in his will, "hath ever been my most singulier trust and confidence, . . . and by whom I have hitherto in al myne adversities ev'r had my special comforte and relief." The King richly endowed this Chapel, in order to make provision as far as possible for the celebration of masses and the distribution of alms for the welfare of his soul, "ppertually for ever while the world shall endure," as he reiterates, little foreseeing how quickly his own son was to sweep away a great part of his work. He also desired to give lustre to the new dynasty of which he was the founder by providing a magnificent place of burial for himself and his family. In order to give prominence to his somewhat remote claim to be a member of the House of Lancaster and a relation of Henry VI., by this time popularly revered as a saint, Henry VII. originally intended to build a memorial chapel, in which the "bodie and reliquies of our Uncle of blessed Memorie King Henry VI." might repose, and for whose canonization he applied to Pope Julius II. But the Court of Rome demanded a larger sum in return than the King's avarice was prepared to grant, so the matter was dropped, and the connection of Henry VI. with the new Chapel gradually faded away. One of its altars

was subsequently dedicated to his memory, but his body was never brought here from Windsor, though a licence for its removal was obtained from the Pope, and a large sum was paid to the King by the Abbey for the expenses of its transit.

"On the 24th daie of January (1502-3), a quarter of an houre afore three of the clocke at after noone of the same daie, the first stone of our Ladie Chapell within the monasterie of Westminster was laid, by the hands of John Islip,* Abbot of the same monasterie, . . . and diverse others,"† among these being Sir Reginald Bray, to whom the credit of designing the building has usually been given, though with little or no evidence. The King's will and numerous indentures which remain show with what minute care he planned every detail of his new foundation, providing large sums of ready money for the building and the monument to himself and his wife, and endowing the Chapel with estates obtained by the dissolution of other religious houses for the maintenance of the additional priests for its services, and the charities established in connection with it, some of which still exist. The King also bequeathed crucifixes and costly services of plate for the different altars, embroidered draperies, and other ornaments, so that for some years after the completion of the building (which was probably finished by 1519) the interior must have presented a very rich and splendid appearance. The upper windows were filled with painted glass, remains of which can now be seen in the solitary figure composed of fragments and surnamed Henry VII., which looks down from the centre compartment of the east window, and in some of the small panes, each of which originally bore one of the badges which recur in every part of the decorations of the Chapel. The chief of these badges are the red rose of Lancaster and the white rose of York, both separately and conjoined; the portcullis of the Beauforts, which Henry VII. inherited through his mother, and to which he added the motto *Altera securitas*, implying that as the portcullis gave additional security to the gate, so his descent through his mother added strength to his other titles; the root of daisies, the

* History of the Rebellion, I., 74.

† The dimensions of the old Lady Chapel are believed (from the foundations which remain) to have corresponded with those of the present chapel, without including its aisles and eastern chapels.

* See p. 57.

† Holinshed.

Countess of Richmond's especial cognizance ; the Lions of England ; the Fleurs de Lys ; the dragon of Cadwalader, the last British King, whom Henry was fond of claiming as his ancestor ; the initials H.R. surmounted by the Crown on a bush (in memory of the King's hasty coronation on the field of Bosworth with the crown of Richard III. found hanging on a hawthorn bush) ; the greyhound of the Nevilles, the ancestors of Elizabeth of York through her grandmother ; and a falcon within an open fetter-lock, a badge of Edward IV. The fine gates at the entrance to the Chapel are made of bronze mounted on a framework of wood. They closely resemble the screen round the founder's tomb, and are no doubt by the same hand. They are adorned with repetitions of some of the badges of Henry VII. referred to above. "In the spring-tide of the Reformation" the building began to be stripped of its splendid fittings. In January, 1539-40, the Abbey was surrendered to Henry VIII. by Abbot Boston, and was immediately dissolved, like all the other religious houses throughout the country. On the reconstruction of the Order of the Bath under

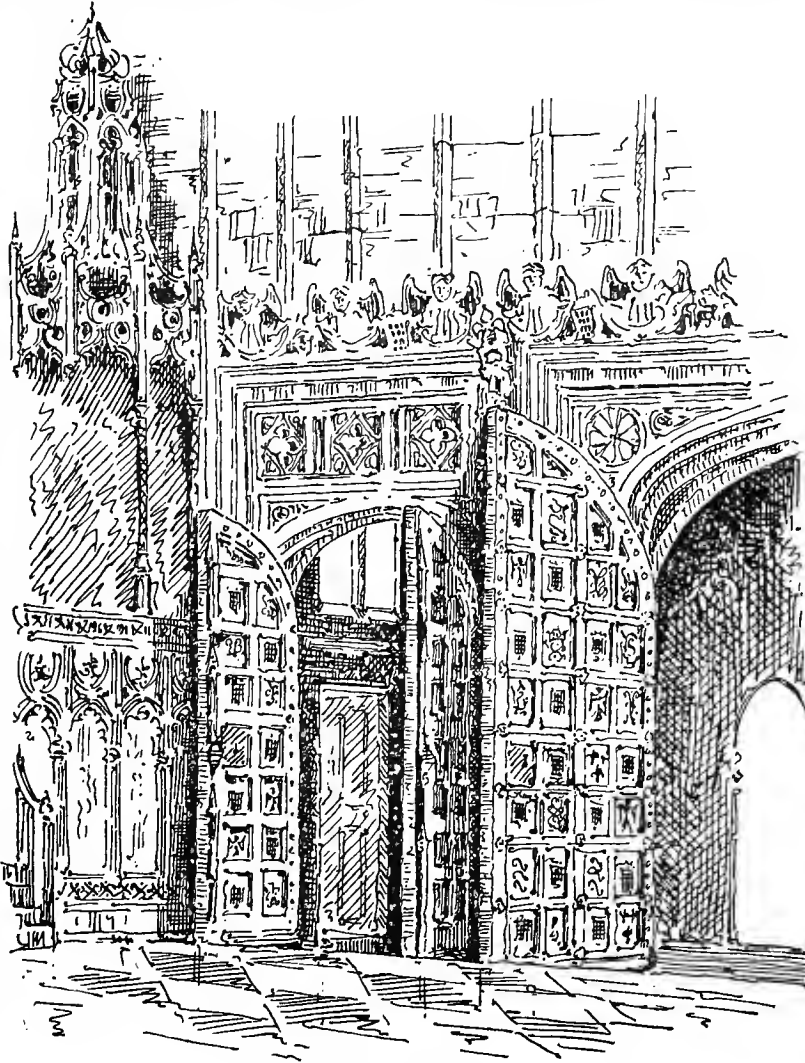
George I. in 1725 this Chapel was formally appointed the place for the installation of the knights, and the Deans of Westminster declared perpetual deans of the Order. For nearly three centuries after its completion the fabric of Henry VII.'s Chapel was greatly neglected ; its appearance about 1803 has been described as "an almost shapeless mass of ruin." Owing to the exertions of Dean Vincent a parliamentary grant was obtained for its restoration in 1807, the necessary repairs were imme-

diately set on foot, and gradually carried on until completed in 1822.

The stalls date from different periods. Originally they occupied only three of the bays on each side, a stone screen dividing the body of the Chapel from the eastern bay of each aisle. The additional seats were added when the Chapel was fitted up for the installation of the Knights of the Bath. The extra canopies

required for the new stalls were obtained by cutting the old ones in half, as may be seen by looking at the back of them from the north and south aisles. The banner of each knight hangs over the stall appointed for his use, to the back of which is attached a small plate of copper emblazoned with his arms. Over the large stall on the south side is a banner with the arms of England as borne by George I. ; over the corresponding stall on the other side hangs a similar banner, much tattered, with the arms of Prince Frederick, his grandson. At the corner of the ledge by this last stall notice a small wooden figure of Henry VII., crowned, and looking towards the East. Below the stalls are seats for the knights' esquires

(of whom there are three to each knight), with their arms similarly engraved on copper plates. These stalls are the old *misereres*, or rather *misericordes*, of the monks ; the hinged seats are decorated with curious grotesque carvings, according to the custom of the time. They are so contrived as to support the occupants who leant upon them while standing during the long offices. The old pulpit, with carved scroll panels, dating probably from the Reformation



Doors of Henry VII's Chapel.

period, has been identified by a doubtful tradition with the one from which Cranmer preached at the coronation and funeral of Edward VI. A range of small statues, standing on pedestals in richly carved niches, surrounds the whole interior of the Chapel below the clerestory windows. There were originally 107 figures, 95 of which still remain. The subjects of nearly all have been identified. A brass plate on the floor to the north of the founder's tomb commemorates the presentation of the black and white marble pavement, by Dr. Henry Killigrew, d. 1699, prebendary of this Church.

South Aisle.

[SMALL DOOR ON THE RIGHT.]

The first tomb is that of MARGARET, COUNTESS of LENNOX, d. 1578, daughter of Margaret Tudor, the widow of James IV. of Scotland, by her second husband, the Earl of Angus. As her epitaph sets forth, Margaret was niece to Henry VIII., and closely connected with the English Royal family. She was grandmother to James I. through her ill-fated son Lord Darnley, who married Mary Queen of Scots. In her youth Lady Lennox was extremely beautiful, and was the cause of Lord Thomas Howard's imprisonment in the Tower by Henry VIII. on a charge of high treason, for having affianced her without her uncle's consent. She too was imprisoned for a time, but on the death of Lord Thomas, which occurred very soon, she was released, and afterwards married Matthew Stuart, Earl of Lennox. She died in poverty at Hackney, and was buried at the expense of her cousin, Queen Elizabeth. The alabaster effigy of the Countess, in her robes of State, lies on a marble tomb, once painted and gilt, at the sides of which are the kneeling figures of her four daughters and four sons. Foremost of the latter is Lord Darnley, dressed in armour and a long cloak, with the broken remains of a crown over his head. Behind his brother kneels CHARLES, EARL of LENNOX, d. 1576, "Father to the Ladie Arbell,"* and buried in his mother's grave, where was afterwards also laid his cousin Esmé Stuart, Duke of Lennox, d. 1624, brother and successor to Ludovic, Duke of Richmond and Lennox, who is buried in one of the eastern chapels.

MARY, QUEEN of SCOTS, beheaded at Fotheringay Castle, 1586-7, the daughter of James V. of Scotland and Mary of Guise, born 1542. "That cruel tragedy of her life, begun in Scotland, was here more cruelly ended by the stroak of an axe in Fotheringhay Castle."† The remains of this unhappy Queen were first buried in Peterborough Cathedral with great solemnity by Elizabeth's orders, but James I. afterwards had them brought to Westminster, that the "like honour might be done to the body of his dearest mother, and the like monument be extant of her, that had been done to others and to his dear sister, the late Queen Elizabeth."‡ By a strange irony of fate the two Queens rest opposite one another in the north and south

aisles of the Chapel, and their monuments which closely resemble each other, were both erected by the impartial James I. The white marble effigy of Mary, finely executed, lies under an elaborate canopy, on a heavy sarcophagus. She wears a close-fitting coif, a laced ruff, and a long mantle fastened by a brooch. At her feet sits the Scottish lion crowned. The tomb was not completed for several years; in 1607 a royal warrant ordered the payment of £825 10s., and "all further sums as the marble shall amount to," to Cornelius Cure, master mason of the works, and as late as 1611 a pattern for this tomb, to cost £2,000, is mentioned as ready to show the King. *Cornelius Cure sculpt.*

An inscription in the floor records the burial in Queen Mary's vault of the following:—

HENRY FREDERICK, PRINCE of WALES, d. 1612, born 1594, her grandson; a Prince of great promise, and the hope of the Puritan party from his violently anti-Catholic opinions.

LADY ARABELLA STUART, b. 1575, d. 1615, the daughter of Charles, Earl of Lennox, and first cousin to James I. She was always looked upon as a possible claimant to the throne, and was the probably unconscious centre of many political intrigues. Her marriage, without permission, in 1610 with Sir William Seymour (afterwards Marquis of Hertford), a representative of the Suffolk branch of the Royal family, contributed to make her doubly dangerous in the eyes of James I., who imprisoned his unfortunate cousin in the Tower, where she lost her reason and died in a few years. Her body was brought here at midnight by river, and laid "with no solemnity" upon the coffin of Mary Stuart. Four children of Charles I.; PRINCE CHARLES, d. 1629, his first born, an infant; the PRINCESS ANNE, d. 1640 (not in 1637, as on the monument), "a very pregnant lady above her age, and died in her infancy when not full four years old." "Being told to pray by those about her at the last, 'I am not able,' saith she, 'to say my long prayer (meaning the Lord's prayer); but I will say my short one, 'Lighten mine eyes, O Lord, lest I sleep the sleep of death.' This done the little lamb gave up the ghost."*

HENRY, DUKE of GLOUCESTER, d. 1660, the youngest son of Charles I., died of smallpox at Whitehall, almost immediately after his return to England at the Restoration; and MARY, Princess Royal, d. 1660, wife of William of Orange and mother of William III. of England. "She came over to congratulate the happiness of her brother's miraculous restitution; when behold, sickness arrests this Royal Princess, no bail being found by physick to defer the execution of her death."†

ELIZABETH, QUEEN of BOHEMIA, d. 1661-2, "after all her sorrows and afflictions."‡ She was the eldest daughter of James I., and wife of Frederick, Elector Palatine, the unhappy "Winter King" of Bohemia. Their son, PRINCE RUPERT, d. 1682, famous for the headlong and impetuous gallantry with which he fought for his

* Arabella Stuart.

† Sandford.

‡ See the facsimile of James I.'s letter which hangs on the screen by the tomb.

* Fuller's Worthies.

† Ibid.

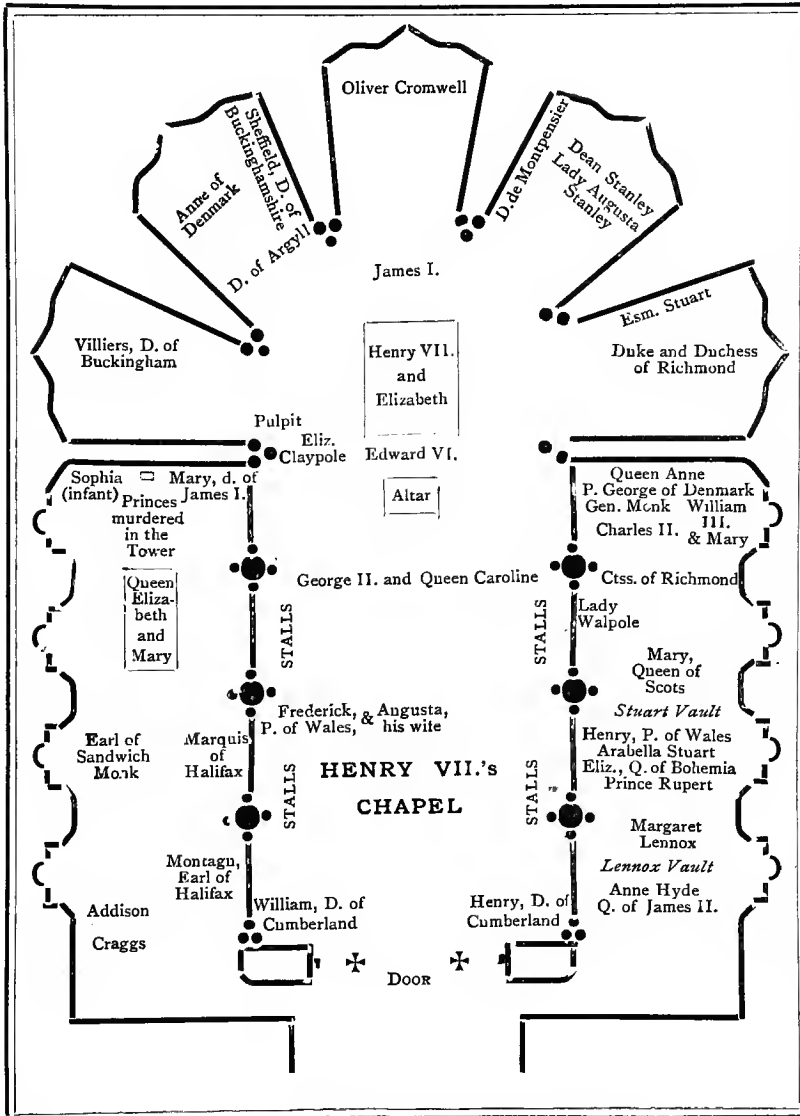
‡ Evelyn Diary.

uncle Charles I., in the Civil Wars; ANNE HYDE, DUCHESS of YORK, d. 1671, the first wife of James II., whose accession she did not live to see. She was the daughter of Lord Clarendon, and the mother of two English Queens, Mary II. and Anne. This vault also contains the remains of ten CHILDREN of JAMES II. and eighteen CHILDREN of QUEEN ANNE, none of whom survived infancy excepting WILLIAM, DUKE of GLOUCESTER, d. 1700, at the age of 11, "of a fever occasioned by excessive dancing on his birthday." *

MARGARET BEAUFORT, COUNTESS of RICHMOND and DERBY, d. 1509, mother of Henry VII. by her first husband, Edmund Tudor, Earl of Richmond. A great and noble woman, to whom "the King, her son, owed everything," and whose "notable acts and charitable deeds all her life exercised," says Stowe, "cannot in a small volume be expressed." She was the foundress of St. John's and Christ's Colleges at Cambridge, also of a Chair of Divinity at both universities. She contributed to the endowment of her son's Chapel, and established charities of her own in connection with it, one of which—a small weekly dole of "alms and bread" in the college hall to poor widows—still exists. These and other fruits of her intellectual or benevolent activity are recorded in her

"plain and just epitaph" composed by Erasmus. She was the especial patroness of Caxton, whose printing-press was set up in the Abbey almonry. Her second husband was Sir Henry Stafford, younger son of the Duke of Buckingham; her third, Thomas, Lord Stanley, who crowned Henry VII. on the field of Bosworth, and was afterwards created Earl of Derby for his services. She died a few days after the coronation of her grandson, Henry VIII. The funeral sermon was preached

by her friend and confessor, Bishop Fisher, afterwards beheaded by Henry VIII. "Every one that knew her," he said, "loved her, and everything that she said or did became her." The tomb resembles that of Henry VII., and is the work of the same Florentine artist. Notice the beautiful portrait effigy of Margaret in her old age, the delicate and most characteristic hands raised in prayer. She wears a widow's dress, with a hood and long mantle; her feet rest on a hind couchant. The effigy and curious little canopy are of gilt bronze, the tomb of black marble, with gilt bronze coats of arms arranged within flowered wreaths like those on Henry VII.'s tomb. An iron railing which formerly



surrounded the whole has disappeared, together with the memorial verses by Skelton which were attached to it. *Torrigiano sculpt.*

CATHERINE SHORTER, LADY WALPOLE, d. 1737, first wife of the great Whig Minister. The statue, copied from a Roman figure of "Modesty," was erected

* Dart, II., 52.

to his mother by Horace Walpole, who also wrote the inscription. *Valori sculpt.*

The following names in the step before the place of the old altar commemorate those who are buried in the Royal vault below :—

CHARLES II., d. 1684-5, b. 1630. The magnificence of his coronation (April 23, 1661) is described by Pepys, Clarendon, and others; "it is impossible," says Pepys, "to relate the glory of this day, expressed in the clothes of them that rid (in the procession) and their horses and horsecloths." It contrasted strangely with his funeral, for "he was very obscurely buried at night without any manner of pomp, and soon forgotten after all his vanity."*

QUEEN MARY II., d. 1694-5, b. 1662, crowned here with her husband, William of Orange, in 1689. "The short King and tall Queen walked side by side, not as King and Consort, but as joint Sovereigns, with the sword between them."† The Queen's funeral is memorable as having been attended by both Houses of Parliament, "the Lords, robed in scarlet and ermine, the Commons in long black mantles. No preceding Sovereign had ever been attended to the grave by Parliament; for till then Parliament had always expired with the Sovereign."‡ Her husband's name is the next, WILLIAM III., d. 1701-2, born at the Hague, 1650, the grandson of Charles I. by his daughter Princess Mary's marriage with William of Orange. "The least popular, but, by his public acts, one of the most deserving of monarchs,"§ was buried here with the simplicity which he would have desired.

PRINCE GEORGE of DENMARK, d. 1708, the husband of Queen Anne, and youngest son of Frederick III., King of Denmark.

QUEEN ANNE, d. 1714, born 1664-5, the second daughter of James II. by his first wife, Lady Anne Hyde. She was married to Prince George of Denmark at Whitehall in 1683. Ten days only elapsed between the funeral of William III. in this place and her coronation, to which ceremony, owing to the gout, she had to be carried from St. James's Palace. She outlived all her eighteen children (see above).

On the left is the large and ostentatious monument (put up later, about 1717) to GENERAL GEORGE MONK, d. 1670, created Duke of Albemarle by Charles II., in whose restoration he played so prominent a part. He was buried in the north aisle of this Chapel with great pomp by his Royal master, who attended the funeral in person. *Kent des.; Scheemakers sculpt.*

The Nave.

Entering the Nave of Henry VII.'s Chapel, we find the following gravestones in the pavement :—

HENRY FREDERICK, DUKE of CUMBERLAND, d. 1790, fourth son of Frederick, Prince of Wales.

WILLIAM AUGUSTUS, DUKE of CUMBERLAND, d. 1765, third son of George II., for some time Commander-in-Chief of the British forces; "the butcher" of Culloden.

CAROLINE ELIZABETH, d. 1757, and AMELIA SOPHIA ELEONORA, d. 1786, unmarried daughters of George II.

Four other children of Frederick, Prince of Wales :—FREDERICK WILLIAM, d. 1765, his fifth son; ELIZABETH CAROLINE, d. 1759, his second daughter; EDWARD AUGUSTUS, DUKE of YORK, d. 1767, his second son, brought home to be buried from Monaco; and LOUISA ANNE, d. 1768, his third daughter. Next, FREDERICK LEWIS, PRINCE of WALES, d. 1750-1, born 1706-7, at Hanover, eldest son of George II., and father of George III. His wife, AUGUSTA, PRINCESS of WALES, d. 1772, married to him at St. James's Palace, 1736. She lived to see her son George III. on the throne.

GEORGE II., d. 1760, at Kensington Palace; born at Hanover, 1683, and crowned here with Queen Caroline in 1727, "with all the pomp and magnificence that could be contrived."* His funeral, which was also very stately, and "absolutely a noble sight," is graphically described by Horace Walpole, who "walked as a rag of quality"† in the procession.

QUEEN CAROLINE of ANSPACH, d. 1737, Consort of George II., born 1682-3, and married at Hanover in 1705. Her husband, as a last proof of that unalterable attachment to her which he testified so strangely, directed that his wife's remains should not be separated from his own in death. "Accordingly the two coffins were placed in a large black marble sarcophagus inscribed with their joint names, and with their sceptres crossed and one side of each of the wooden coverings withdrawn."‡

"Buried at the head of his grandfather" lies EDWARD VI., d. 1553, born 1537, the precocious and short-lived son of Henry VIII. and Jane Seymour. The Burial Service of the English Prayer Book was used for the first time over a Sovereign at his funeral, where "the greatest moan was made for him as ever was heard or seen."§ He was laid beneath the beautiful altar of Torrigiano, made to stand at the head of Henry VII.'s tomb, for whose soul masses were to be said there "perpetually and for ever." This altar was broken down in an outbreak of iconoclastic zeal at the beginning of the Civil Wars. The marble frieze, with its delicate and beautiful Renaissance carving, was discovered by Dean Stanley buried in Edward VI.'s vault below, and together with two of the original pillars preserved in the Ashmolean Museum at Oxford, and presented by the University, was set up in its present modern mounting. Three strange fragments were inserted in the back of the slab—a piece of the sacred stone of an Abyssinian altar, brought from Magdala in 1868, a bit of mosaic pavement from the Greek Church

* Evelyn's Diary.

† Stanley's Memorials.

‡ Macaulay.

§ Stanley.

* Lord Hervey's Memoirs.

† Stanley's Memorials.

‡ Walpole's Letters.

§ Grey Friars Chronicle.

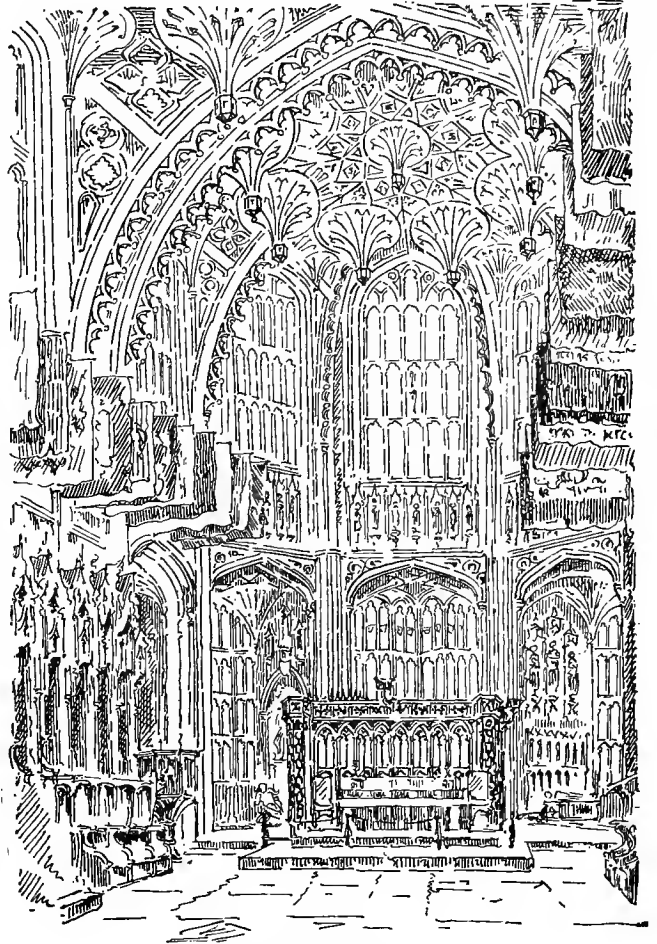
at Damascus, where many Christians were massacred in 1860, and a fragment of jasper from the old Norman altar of Canterbury Cathedral, destroyed in the fire of 1174.

We now come to the heart of the Chapel, the beautiful chantry chapel and tomb of the founder and his Queen.

HENRY VII., d. 1509, born 1455-6, the son of Edmund Tudor, Earl of Richmond (whose father, Owen Tudor, married Katherine,* widow of Henry V.), and Margaret Beaufort, the descendant of John of Gaunt and Catherine Swynford. Henry was first crowned on the field of Bosworth, after his victory in 1485; he was crowned again in the Abbey, but without much ceremony, his marriage with Elizabeth of York a few months afterwards being by far the greater pageant of the two. The first person to be buried in her husband's Chapel was the QUEEN, ELIZABETH of YORK, d. 1502-3, eldest daughter of Edward IV., and the last of the House of York to wear the English Crown. She died in the Tower about a month after the ceremony of laying the foundation stone, and was temporarily buried in one of the side chapels until the new building was sufficiently advanced for her grave to be made in it. The magnificent funeral given her by the avaricious Henry was considered a great proof of his affection. Her body was brought through the City in a gorgeous hearse, on which lay her waxen effigy in Royal robes, with "hair dishevelled" and crown and sceptre. Eight ladies on white horses followed behind, and "a grand procession of the religious and the Mayor and commonalty of London, amidst an innumerable quantity of torches, that everywhere illuminated the streets as they passed, and made a most glorious appearance."† At Charing-cross the procession was met by the Abbots of Westminster and Bermondsey and escorted to the Abbey.

The King in his will gave minute directions for the monument to himself and his wife, and for innumerable masses to be said for his soul; he also directed that his obsequies should have respect "somewhat to our dignitie Roial, eviteng alwaies dampnable pompe and outeragious superfluities." His funeral was, however, performed with great, if not with "outeragious," magnificence. The agreements between the executors of Henry VII. and the Florentine artist Pietro Torrigiano for the construction of the tomb still exist. It was to cost £1,500, and appears to have been finished by 1518. The recumbent effigies of the King and Queen, executed with fine simplicity in gilt bronze, and said to be good portraits, lie side by side, as directed by Henry VII. The black marble tomb has a beautifully carved frieze, and is adorned with admirable

medallions in copper gilt, representing the Virgin and various saints. At either end the King's arms are supported by brass cherubs. The fine screen or "closure" of bronze was partly erected before Henry's death. The upper part of it has gone, the statues have disappeared from the niches, and the whole has grown dull with time. It was the work of English artisans, and presents once more the familiar badges of Henry VII. Elegiac verses on "parchment tables" by Skelton, Poet Laureate to the King, used to hang on



HENRY VII.'S CHAPEL.

the grating, but from the copies which exist are not greatly to be regretted. *Torrighiano sculpt.*

JAMES I., d. 1625, born in Edinburgh 1566, the son of Mary Queen of Scots and Lord Darnley. He succeeded to the Scottish throne as James VI., and in 1603 united both countries under the English Crown as successor to Queen Elizabeth. He was crowned by the new title of "King of Great Britain, France, and Ireland." His burial-place in the Abbey had been entirely lost sight of until the indefatigable researches of the

* See p. 67.

† Gough's Westminster Abbey.

late Dean Stanley in 1869 at last brought to light the huge coffin resting in the vault below beside those of Henry VII. and his Queen.

We now approach the five small chapels which form the apse of Henry VII.'s Chapel, beginning on the south side.

LUDOVIC STUART, DUKE of RICHMOND and LENNOX, d. 1623-4, cousin to James I., and his Duchess, d. 1639, who erected this huge and unsightly monument, with enormous bronze figures of Faith, Hope, Prudence, and Charity supporting the canopy. Against the east wall, an urn, mounted on a pyramid, contains the heart of ESME STUART, DUKE of RICHMOND and LENNOX, d. 1661. In the same vault lies FRANCES THERESA, DUCHESS of RICHMOND and LENNOX, d. 1702, the widow of the last of the great House of Lennox, "La belle Stuart" of Charles II.'s Court. When the titles and honours of this family became extinct they were transferred by Charles II. to one of his illegitimate children, Charles, son of the Duchess of Portsmouth, who thus became Duke of Richmond and Lennox, d. 1723, and was buried in this vault.

In the south-eastern chapel adjoining is the tomb, with its beautiful recumbent figure by *Boehm*, of ARTHUR PENRHYN STANLEY, late DEAN of WESTMINSTER, d. July 18, 1881, still too living a presence here to need further record. A slab in the floor marks his resting-place and that of his wife, LADY AUGUSTA STANLEY, d. 1876, whose life of unwearied beneficent activity is recorded in the inscription and commemorated by the memorial window of this chapel.

Against the east wall is the tomb of

ANTOINE PHILIPPE, DUC de MONTPENSIER, d. 1807 an exile in England; brother to Louis Philippe, afterwards King of France. The Latin inscription was written by Dumouriez, the old Revolutionary General, then also an exile here, and famous for his scholarship. *Westmacott sculpt.* The remains of Queen Louise of Savoy, d. 1810, wife of Louis XVIII., rested in this vault for a time after her death at Hartwell, but were afterwards removed to Sardinia.

A stone in the pavement of the central eastern chapel records the burial here of OLIVER CROMWELL and various members of his family, together with several other leaders of the Commonwealth. After the Restoration the bodies of Cromwell, Ireton, and Bradshaw were dug up and dragged to Tyburn, where they were hung and decapitated, the heads being set on Westminster Hall. The bodies of their companions were merely reinterred in the green outside the Abbey to the north; the remains of Elizabeth Claypole alone, Cromwell's favourite daughter (d. 1658), were left undisturbed on the north side of Henry VII.'s tomb.

The chief of those buried in "Oliver's Vault" were:—

OLIVER CROMWELL, d. 1658, born at Huntingdon, 1599, installed Lord Protector in the Court of Chancery, Westminster Hall, 1653, "amid great shoutings of the

people." Several accounts remain of his death and State funeral; perhaps the least known, but not the least interesting, is the despatch sent by Bernardi, the Genoese Envoy, to the Council of Genoa. "He (Cromwell) left the world with unimaginable valour, prudence, and charity, and more like a priest or monk than a man who had fashioned and worked so mighty an engine in so few years. . . . His body was opened and embalmed, and little trace of disease found therein; which was not the cause of his death, but rather the continual fever which came upon him from sorrow and melancholy at Madam Claypole's death."* The body of the Protector lay in State at Somerset House, from thence it was escorted to the Abbey by an immense train of mourners, including the City companies with their insignia draped in black, through streets lined with soldiers. "The effigy or statue of the dead, made most lifelike, in Royal robes, crown on head, in one hand the sceptre and in the other the globe, was laid out on a bier richly adorned, and borne hither in a coach made for the purpose, open on every side and adorned with many plumes and banners."† But little more than two years elapsed before the body of him who was laid so honourably to rest was torn up and treated with every dishonour which a poor revenge could suggest

GENERAL HENRY IRETON, d. 1650, the Protector's son-in-law. He died in camp while with the forces in Ireland, and was brought here to be buried

JOHN BRADSHAW, d. 1659, President of the tribunal which condemned Charles I. He died in the Deanery, which had been granted to him as a residence

The bodies of the following relations of Cromwell and officers of his army and council were removed to be reinterred in the green:—

ELIZABETH CROMWELL, d. 1654, mother of the Protector. JANE DESBOROUGH, d. 1656, sister of the Protector and wife of the Parliamentary general.

ANNE FLEETWOOD, probably grandchild of the Protector.

COLONEL RICHARD DEANE, d. 1653.

COLONEL HUMPHREY MACKWORTH, d. 1654

SIR WILLIAM CONSTABLE, d. 1655

ADMIRAL ROBERT BLAKE, d. 1657, the great naval commander; he died as his ship was entering Plymouth harbour on the way home from a victorious expedition to the Canary Islands against the Spaniards. "Cromwell caused him to be brought up by land to London, in all the state that could be; and to encourage his officers to venture their lives that they might be pompously buried, he was with all the solemnity possible interred in Henry VII.'s Chapel, among the monuments of the Kings."‡

* From the Foreign Office Library.

† Ibid.

‡ Clarendon's History of the Rebellion.

DENNIS BOND, d. 1658.

MARY BRADSHAW, wife of John Bradshaw; she probably died shortly before her husband.

After the ejection of the above the vault was used as a place of burial for JAMES BUTLER, DUKE of ORMOND, d. 1688, and his family, for various other English noblemen whose names are inscribed on the slab, also for several of Charles II.'s illegitimate descendants, among whom are CHARLES, EARL of DONCASTER, d. 1673-4, son of the Duke of Monmouth; CHARLES FITZROY, DUKE of CLEVELAND and SOUTHAMPTON, d. 1730; CHARLES FITZ-CHARLES, EARL of PLYMOUTH, 1680-1. Besides these, WILLIAM BENTINCK, EARL of PORTLAND, d. 1709, the faithful friend of William III., whom he accompanied to England from Holland, and his descendants; also the DUKE of SCHOMBERG, d. 1719, who became a general in the English army, and was killed at the battle of the Boyne.*

The north-eastern chapel contains the incongruous monument of JOHN SHEFFIELD, DUKE of BUCKINGHAMSHIRE, d. 1721, the son of Lord Mulgrave, early distinguished for his political and military services under Charles II. and James II. He took the oath of allegiance to William and Mary, by whom he was created Marquis of Normanby and Duke of Buckingham successively. He ended his days in political disgrace in consequence of having plotted for the return of the Stuarts in the reign of Queen Anne, whose suitor he had been in her youth. Sheffield is also remembered as a man of letters, the friend of Pope and Dryden, whose monument he erected in Poets' Corner. His own productions earned him a place in Johnson's "Lives of the Poets," where, however, he is spoken of as "a writer that sometimes glimmers but rarely shines." He built Buckingham House for himself on the site of the present Palace in St. James's Park. Pope wrote an epitaph for him which was never inscribed on the monument; the concluding lines of the Latin one by himself are striking—the following is a contemporary translation of them: "I lived doubtful but not dissolute; I died unresolved, not unresigned. Ignorance and error are incident to human nature; I trust in an Almighty and All-good God. Oh thou Being of Beings, have compassion on me!"† The words, "Christum Adveneror" formerly stood before "Deo confido," but were erased by Dean Atterbury, on the ground that "adveneror" was inadequate "as applied to Christ."

The monument was erected by his widow, who is also buried here, the fantastic CATHERINE, DUCHESS of BUCKINGHAMSHIRE, d. 1742-3, illegitimate daughter of James II. by Catherine Sedley. She always insisted on being treated with Royal state, and on the anniversary of the "martyrdom of her grandfather, Charles I., received Lord Hervey in the great drawing-room of

Buckingham House, seated in a chair of state, attended by her women in like weeds in memory of the Royal martyr.* She settled every detail for her own funeral ceremony, and quarrelled with Pope over the epitaph which she wrote and he corrected, but which was not inscribed. Her ladies were made to promise that if she should become insensible at the last they would still stand up in her presence till she was actually dead. The figure of the Duke on the monument is represented in Roman armour, that of the Duchess in the ordinary costume of her time. *Scheemakers and Delvaux sculpt.*

With the above are buried their five children, four of whom Time is represented as bearing away. The fifth, EDMUND, second and last DUKE of BUCKINGHAMSHIRE, d. 1735, aged nineteen, in Rome. (See later, page 59.)

In the same chapel is buried ANNE of DENMARK, d. 1618-19, Queen of James I., the daughter of Frederick II., King of Denmark and Norway. She died at Hampton Court, declaring herself "free from Popery."

The next chapel is entirely filled by the huge tomb of GEORGE VILLIERS, DUKE of BUCKINGHAM, d. 1628, the powerful favourite of James I. and Charles I., fourth son of Sir George Villiers, a Leicestershire squire (see page 41). Clarendon says of his rapid rise to power, "his ascent was so quick that it seemed rather a flight than a growth. . . . And as if he had been born a favourite, he was supreme the first month he came to Court." The effects of his rash and disastrous counsels soon made him as increasingly unpopular with the nation as he was dear to the King. He was assassinated at Portsmouth when on the eve of leading an expedition for the relief of La Rochelle, by a discontented soldier named John Felton, who believed "he should do God good service if he killed the Duke." Charles I. buried his friend in the chapel hitherto reserved for those of Royal descent, but the funeral was performed with little ceremony for fear of a popular uproar. The monument was erected by the DUCHESS, d. 1643, the daughter of the Earl of Rutland, and buried in the same vault with her husband; as were likewise some of their children, including LORD FRANCIS VILLIERS, d. 1648, "a youth of rare beauty and comeliness of person,"† killed in a skirmish with the Parliamentary forces near Kingston-on-Thames; and GEORGE VILLIERS, the only surviving son, who succeeded his father, as second Duke of Buckingham, d. 1687, without heirs; the "Zimri" of Dryden's "Absalom and Achitophel."

North Aisle.

[SMALL DOOR ON THE LEFT.]

The small enclosure to the left on entering, erroneously called "the Oratory," was probably used as a sacristy or vestry by the additional priests for the services of Henry VII.'s Chapel. A large vault at the head of Queen Elizabeth's tomb contains the coffins of General

* The remains of the famous Duke of Marlborough were interred in this vault with much solemnity August 9, 1722; they were removed to the chapel at Blenheim 24 years afterwards.

† Dart.

* Walpole's Reminiscences.

† Clarendon.

Monk (see page 46) and his family, together with those of several English noblemen, and of

JOSEPH ADDISON, d. 1719 (monument, page 31); and

JAMES CRAGGS, d. 1720-1, Addison's successor as Secretary of State (see monument, page 18);

CHARLES MONTAGU, EARL OF HALIFAX, d. 1715, a distinguished financier and statesman, but best remembered to-day as "the second great Mæcenæ," the friend and supporter of Addison, and the other foremost literary men of his time.

EDWARD MONTAGUE, EARL OF SANDWICH, d. 1672 one of the chief promoters of the Restoration, and a naval commander of great courage, blown up with his ship in action against the Dutch; and

GEORGE SAVILE, MARQUIS OF HALIFAX, d. 1695, "the trimmer," Lord Keeper of the Privy Seal for some time in the reigns of three Kings—Charles II., James II., and William III. "A man of very great and ready wit . . . but with relation to the public he went backwards and forwards and changed sides so often that in conclusion no one trusted him." * The monuments to both Halifaxes are on the right hand wall. We now come to the white marble tomb, erected by James I., over QUEEN ELIZABETH, born at Greenwich, 1533, d. 1603, at Richmond, crowned 1559, amidst the enthusiastic rejoicings of the people, released by Mary's death from long terror and oppression. On "the 14th day of January, the Queene, with great majestie, rode through London to Westminster, against which time the Lord Mayor and citizens of London had furnished the streetes with stately pageants, sumptuous shoves and devices; the next day she was crowned by Dr. Oglethorpe, Bishop of Carlisle," the Abbot of Westminster, as usual, taking part in this ceremony, the last coronation performed in England according to the rites of the Roman Catholic Church. Her death was an occasion of universal mourning: "The 28 day of Aprill being her funerall day, at which time the citie of Westminster was surcharged with multitudes of all sorts of people in their streets, houses, windows, leads and gutters, that came to see the obsequie, and when they beheld her statue or picture lying upon the coffin set forth in Royall robes, having a crown upon the head thereof and a ball and scepter in either hand, there was such a general sighing, groning, and weeping as the like hath not beene seene or knowne in the memory of man, neither doth any history mention any people, time, or state to make like lamentation for the death of their Sovereign." † The funeral train was composed of 1,600 mourners.

Her monument, is plainer and less sumptuous than that of Mary, Queen of Scots; it was also finished

long before hers, in 1606, and cost less, only £765. The recumbent figure of the Queen is fine, and resembles her later portraits. Her crown has disappeared, as also most of the other accessories. An iron railing which formerly enclosed the tomb was removed in 1822. The Latin epitaph, "thus Englished by Mr. Speed in his Chronicle,"* calls Elizabeth "the mother of this her country, the nurse of Religion and Learning, for perfect skill of very many languages, for glorious endowments as well of mind as of body, a Prince incomparable." *Maximilian Powtrain and John de Critz.*

Under the coffin of Elizabeth rests that of her sister, QUEEN MARY, d. 1558, b. 1515-16, the first occupant of this aisle, "interred without any monument or other remembrance,"† and with relief rather than regret, except by those few of her own opinions who feared for the consequences of her loss to themselves. Both the Bishop of Winchester and Abbot Feckenham of Westminster preached funeral sermons upon her in the Abbey; "the best is, the Protestants of that age cared not how many (so it be *funeral*) sermons were preached for her."‡ At Mary's funeral was performed the last requiem mass said in the Abbey, excepting that in honour of Charles V. of Germany, ordered by Elizabeth a few days later. The last striking words of the inscription include both sisters, "Consorts both in throne and grave, heere rest we two sisters, Elizabeth and Mary, in hope of our resurrection."§

At the eastern end of the aisle are two small monuments of children of James I. PRINCESS SOPHIA, d. 1606, aged three days, is represented as lying in a cradle, "wherewith vulgar eyes, especially of the weaker sex, are more affected (as level to their cognizance more capable of what is pretty than what is pompous) than with all the magnificent monuments in Westminster." || Her sister, PRINCESS MARY, d. 1607, aged two years, reclines on her elbow on a small altar tomb. Of her King James the Protestant "was wont pleasantly to say that "he would not pray to the Virgin Mary, but he would pray for the Virgin Mary, meaning his own daughter." ¶ Maximilian Powtrain, the sculptor of both monuments, received £140 for the "Lady Sophia's" tomb. A small sarcophagus against the east wall contains the bones found at the foot of a staircase in the Tower, and placed here by order of Charles II. in 1674, in the belief that they were those of EDWARD V. and his brother RICHARD, DUKE OF YORK, supposed to have been murdered by their uncle, the Duke of Gloucester, in 1483. Edward V. may be called the child of Westminster, having been born in the Sanctuary, where his mother, Elizabeth Woodville, took refuge in 1470. (See page 77.)

* Burnet's History of his Own Time.

† Stow's Chronicle.

* Stow. † Sandford.

§ Speed's translation.

‡ Fuller's Church History.

|| Fuller.

¶ Ibid.

CHAPTER IX.

THE NORTH AMBULATORY AND CHAPELS.

[See Plan, p. 40.]

North Ambulatory.

AT the foot of the steps leading to Henry VII.'s Chapel: EDWARD HYDE, EARL OF CLARENDON, b. 1608-9, d. 1674 (buried 1674-5), the famous historian of the Civil Wars and Restoration. For 200 years he lay beneath a nameless stone, till, in 1867, the present inscription was cut. Clarendon was created Lord Chancellor by Charles II., at Bruges, 1657-8, and scarcely ten years after removed from his post, impeached, and banished. He died in exile at Rouen, and his body was brought over to England and buried in the Abbey, where many (see p. 45) of his relatives and descendants, among them his Royal granddaughters, Queen Mary and Queen Anne, now lie.

WILLIAM PULTENEY, EARL OF BATH, d. 1764 "Patriot Pulteney," as he was popularly called, was an orator and statesman of considerable note. For many years a staunch Whig, in 1721 he quarrelled with his party, and went over to the Opposition. After his elevation to the peerage his political career practically ceased, and, in Pope's words, he "foams a Patriot to subside a Peer." Buried in the Islip Chapel. The funeral took place at night, and, as often happened on the occasions of any ceremonial in the Abbey, the mob outside broke into the building, and, mixing with the mourners, a scene of indescribable confusion ensued. In the tumult the wooden canopy over Edward I.'s tomb was destroyed, for some of the gentlemen took their stand upon the top of the steps leading into the Confessor's Shrine, and defended themselves against the pressure of the crowd with their drawn swords and the broken rafters. *Wilton sculpt.*

REAR-ADMIRAL HOLMES, d. 1761, commander-in-chief of the fleet at Jamaica. Memorable as being one of the last monuments in the Abbey in which an English seaman was dressed as a Roman soldier. *Wilton sculpt.*

SIR JOHN WINDSORE, d. 1414, nephew to William of Windsore, who was a famous man in the reign of Edward III., and Lord Lieutenant of Ireland. "This John . . . had been a soldier in his youth, and was a great commander in the wars in Ireland, and the battle of Shrewsbury with Henry IV., but, repenting him of his bloodshed, finished his life in piety."* All that remains of the ancient gravestone is a brass plate with a curious Latin rhyming inscription.

The body of JOHN PYM, the celebrated leader of the popular party in the Long Parliament, was laid with great pomp and ceremony under Sir John Windsore's gravestone December 15, 1643, both Houses of Parliament following him to the grave. The Royalists nicknamed him "King Pym," for "he seemed to all men to have the greatest influence upon the House of Commons of

any man, and in truth I think he was at that time (1640), and some months after, the most popular man, and the most able to do hurt, that hath lived in any time."* Pym's body was disinterred in 1661, and



THE NORTH AMBULATORY.

flung, with those of the other parliamentary magnates, into a pit outside the Abbey walls.

Close by rested, till it shared the same fate, the body of WILLIAM STRODE, d. 1645, the "Parliament Driver," one of the five members demanded by Charles I. when he made his memorable entry into the House of Commons with an armed force in 1641-2.

* Dart, II., 22.

* Clarendon, IV., 438.

BISHOP BRIAN DUPPA, d. 1662, Dean of Christ Church, Oxford, successively Bishop of Chichester, Salisbury, and Winchester, and tutor to Charles II. "He was ev'ry way qualified for the tuition of the Prince and for the conservation of the distress'd King, who when prisoner at Carisbrooke Castle was much reliev'd by that divine's conversation, and whose exemplary conduct had rais'd such reverence for him in his Royal Highness Charles II. that the day before his death that Prince came to Richmond, and at the bedside asked his blessing on his bended knees. He was a considerable benefactor to Christ Church College and that of All Souls, in Oxford, founded an hospital at Greenwich, where he was born, with this inscription over the door;—'A poore Bishop vow'd this House, but a great and wealthy one built it.'"^{*} The Latin inscription records his love for Richmond, where he lay concealed in "the troublesome times, and afterwards breathed forth his pious soul."[†] Buried close by. *Burman sculpt.*

EARL LIGONIER, d. 1770, served as a soldier of fortune under Marlborough, and was present at the battle of Blenheim. He afterwards became one of Anne's generals, and lived till the middle of George III.'s reign. *Moore sculpt.*

GENERAL JAMES WOLFE, d. 1759. He entered the army when only fourteen, and after a brilliant career was killed at the early age of thirty-three. His last and greatest exploit, the capture of Quebec, the capital of French Canada, established the English ascendancy in that province. At the head of his troops he scaled the Heights of Abraham, above Quebec, and fell, mortally wounded, in the moment of victory, as he was cheering on his men, and was carried behind the ranks. "Yet fast as life ebbed out, his whole anxiety centered on the fortune of the day. He begged to be borne nearer to the action; but his sight being dimmed by the approach of death, he entreated to be told what they who supported him saw. He was answered that the enemy gave ground. He eagerly repeated the question, heard the enemy was totally routed, cried: 'I am satisfied,' and expired." Buried at Greenwich. This colossal monument, erected by the King and Parliament, in 1772, at the cost of £3,000, was *Joseph Wilton's* first public work. Esteney and Harpedon's tombs were moved to make way for it, and a worse sacrilege was contemplated, but fortunately not carried out.[‡] The group is a fanciful representation of Wolfe's death; on the bronze bas-relief, by *Capizsoldi*, is the scene of the landing of the British troops, and their ascent of the Heights of Abraham.

SIR JOHN HARPEDON, d. 1457, fifth and last husband of the celebrated Kentish heiress Joan de la Pole, Lady Cobham. Her fourth husband was Sir John Oldcastle, called the "Good Lord Cobham," who was executed for high treason in 1418. She died in 1433, and lies in Cobham Church, Kent, Harpedon surviving her twenty-four years. This tomb was once raised four feet from the floor, and formed, with Esteney's, part of

the screen of St. John's Chapel, removed to make way for Wolfe's monument. The brass represents a knight armed cap-a-pie; his feet rest on a lion, the emblem of courage, his head on a helmet, its crest a hind's head issuing from a crown.

JOHN ESTENEY, d. 1498, Abbot of Westminster from 1474 till his death. He was Millyng's successor, and like him had the guardianship of Elizabeth Woodville, when she took sanctuary for the second time (1483). "During the Queene's stay here this church and monastery was inclos'd like a camp, and strictly guarded by soldiers, . . . and none were suffer'd to go in or out without special permission, for fear the Princesses should convey themselves over the sea, and baulk Richard the III.'s designs."^{*} The obligation for each new Abbot to go to Rome to be confirmed by the Pope was remitted in Esteney's time. Esteney was Caxton's patron, and the first book printed in England was executed in the Almonry, where the press was set up in 1477; several of Caxton's early books have "In the Abbey of Westminster" printed on the title-page. Under Esteney the vaulting of the west end of the church was completed and the great west window set up: "The Abbot seems to have been much set in the work, for he kept it always in his own direction, which before his time had been committed to the care of some one of the monks."[†] As we have seen, Esteney's screen was destroyed, and his tomb moved and mutilated, in the eighteenth century. The brass effigy is probably a portrait, and represents an abbot in "mass habits" under a triple-headed canopy, one hand raised in blessing, the other holding the crozier. A label proceeds from the mouth with the words: "Exultabo in Deo Jhu Meo." The tomb was once surrounded by an iron railing; it also had a canopy, through the arch of which St. John's altar could be seen. The tomb has been twice opened, in 1706 and again in 1772; the Abbot's body was found entire, lying in a chest quilted with yellow satin; "he had on a gown of crimson silk girded to him with a black girdle; on his legs were black silk stockings."[‡]

In the floor are two slabs, once containing ancient brasses. Two monks of the Abbey—THOMAS BROWN and HUMPHREY ROBERTS, d. 1508—lie beneath one. The other was originally raised on a grey marble tomb, but it is now only a bare stone sunk in the floor. Beneath it lies SIR THOMAS PARRY, d. 1560, Treasurer of the Household and Master of the Courts of Wards and Liveries to Queen Elizabeth.

Chapel of St. Paul.

This, the first of the northern chapels, corresponds to St. Nicholas, the last on the south side; the place of the altar is again taken by a lady's tomb (the Countess of Sussex), and the beautiful wall arcading destroyed and hidden by monuments. The screen has completely lost its original character, the eastern half forming part of

^{*} Dart, II., 10. [†] Ibid.

[‡] See p. 35.

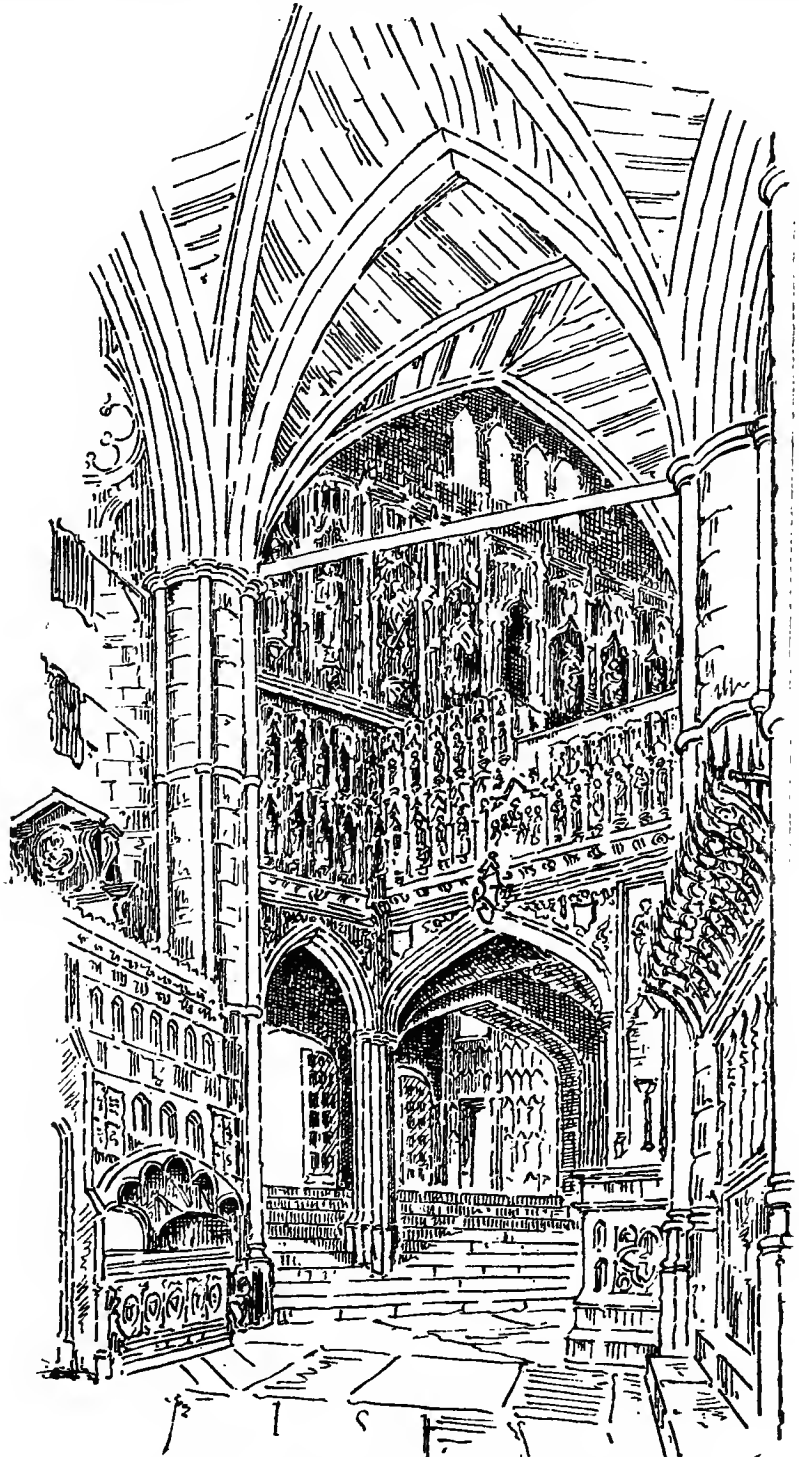
^{*} Dart, II., 34. [†] Widmore, p. 118. [‡] Dart, II., 33.

Robsert's tomb, while the western was destroyed to make way for Pulteney's monument. Dedicated to St. Paul, it contained, among other relics, the cloth in which the saint's head was wrapped after execution, presented by Edward the Confessor. The banners that hang above are those that were carried at the funerals of the ancient Northumbrian family of Delavel, who were buried here at the end of the 18th and beginning of the 19th centuries.

LUDOVICK ROBSERT, d. 1431, a native of Hainault, created Lord Bouchier after his marriage with Elizabeth, daughter of Sir Bartholomew Bouchier, who is buried in her husband's tomb. Robsert was made the King's Standard Bearer for his exploits at the battle of Agincourt; and on Henry V.'s marriage with Catherine of Valois was attached to the Queen's personal household. He afterwards became Chamberlain to the young King, Henry VI. The monument forms part of the screen, which is carried over it, and the whole was once richly gilt and painted; the upper part covered with coats of arms and mottoes; the motto, "Non nobis Dne non nobis sed Nni tuo da gloriam,"* on the cornice, is still legible, but few traces of the others remain. Tradition, without historical authority, connects Robsert with "Geoffrey Chaucer, our poet, for the crest to his arms is that of Sir Payne Roet of Hainault, father to Chaucer's wife and Catherine Swynford, Duchess of Lancaster," and Dart believes that he found Chaucer's arms among those on the screen.†

JAMES WATT, b. 1736, d. 1819, the improver of the steam engine. Buried near Birmingham. The inscription is by Lord Brougham. The statue is by *Chantrey*, and cost £6,000; it was the fifth statue

to Watt by the same sculptor in the short space of twenty years. The introduction of such a colossal monument into this little chapel was a work of some difficulty and even danger; the pedestal, divided into three pieces,



HENRY V.'S CHANTRY CHAPEL, FROM NORTH AMBULATORY.

* "Not unto us, Lord, not unto us," &c.

† Dart, I., 181.

was dragged in over Robsert's tomb, completely destroying the ancient oaken coffin lid as it passed. The statue was just able to force its way through the door, but the vaulting gave way beneath its weight, disclosing "rows upon rows of gilded coffins," and, had not the area been planked over, "workmen and work must inevitably have fallen in and joined the dead in the chamber of death."*

FRANCIS LORD COTTINGTON, of Hanworth, b. 1578, d. 1652. He was appointed Lord Treasurer by Charles I., and was Laud's chief opponent in the Council. Cottington was *thrice*, not, as the inscription states, *twice*, Ambassador in Spain, under James I., Charles I. and II.; for his career there began when he accompanied "Baby Charles" and "Steenie" to negotiate the Spanish match, and, by using all his influence with the King in the vain attempt to bring it about, incurred Buckingham's lifelong enmity.† For his faithful adherence to Charles I. in the Civil Wars he was forced to fly the country, and in 1652 Charles II. sent him, in Clarendon's company, as Ambassador to Madrid. He died shortly afterwards at Valladolid, having become a Roman Catholic just before his death. "He raised himself by his natural strength, without any artificial advantage; having his parts above his learning, his experience above his parts, his industry above his experience, and (some will say) his success above all."‡ A "very wise man," whose "greatest fault was that he could dissemble and make men believe that he loved them very well when he cared not for them. . . He was heartily weary of the world, and no man was more ready to die, which is an argument that he had peace of conscience. He left behind him a greater esteem of his parts than love for his person."§ His remains were brought to England in 1678|| by his nephew, who raised this monument; it is of black and white marble, in severe Renaissance style, by *Fanelli*, a one-eyed Florentine sculptor. The upper part, to his wife Lady Anne (1633-4), was put up by Lord Cottington himself; the bust is metal, enclosed in a metal wreath, the sculptor *Hubert le Sœur*,¶ a pupil of John of Bologna.

FRANCES SIDNEY, COUNTESS of SUSSEX, d. 1589, aunt to Sir Philip Sidney; wife of Thomas Ratcliffe, Earl of Sussex and Lord Deputy of Ireland, who was Leicester's rival in Elizabeth's favour. She founded the College of Sidney Sussex, Cambridge, which has restored her monument in this century. "A woeman whyle she lyved adorned with many and most rare gifts both of mynde and bodye, towards God truly and zealously religious, to her frends and kinesfoulke most liberal, to the poore prisoners, to the Ministers of the Worde of God, alwaies most charitable." This monu-

ment takes the place of St. Paul's altar; it is late Renaissance, with rich details, and composed of different kinds of marble; the effigy is a good specimen of Elizabethan costume. *Rudolph Symors*, the designer of the college, may also have designed the tomb.

DUDLEY CARLETON, b. 1573, d. 1631-2, created Viscount Dorchester and Secretary of State by Charles I. He was the last English Deputy who sat on the States-General of the Netherlands (1615-1626)—a privilege the English Crown had possessed from the middle of Elizabeth's reign. He seems to have understood very well all that related to foreign affairs, "but was utterly unacquainted with the government, laws, and customs of his own country, and the nature of the people."* Carleton and his first wife ANNE GARRORD (d. 1627) are buried here in the same grave. The present monument was erected in 1649, and *Nicholas Stone*, the sculptor, says he received £200 in money for it, and also "an old monument that stood in the same place, sett up for his lady some eight years before."†

SIR GILES (d. 1507) and LADY ELIZABETH DAUBENEY (d. 1500), Lord Lieutenant of Calais, Lord Chamberlain "unto the noble King Henrie the Seventh," as stated in a Latin inscription which Camden gives and translates, but of which all trace has now disappeared. He was raised to the Peerage in 1486 in recognition of his services during Henry VII.'s exile. An altar tomb of Purbeck marble, surmounted by alabaster effigies. The whole has been repainted, and little of the original colour remains. The costumes are a good illustration of the dress of the period. The knight is in plate armour, and wears the full insignia of the Garter; on the soles of his shoes are little crouching figures of friars with rosaries in their hands. An iron railing formerly enclosed the tomb.

SIR THOMAS BROMLEY, d. 1587, succeeded Sir Nicholas Bacon as Lord Keeper. He presided at the trial and sentence of Mary Queen of Scots, and never got over the responsibility, but died two months after her execution. Dart gives and translates the Latin inscription, which is now illegible: ". . . When he had for 8 years delivered Equity with singular Integrity and Temper of Mind, being snatch'd hastily away to the grief of all good men, was here buried." His son erected the monument, which is a "very magnificent one" of Lydian marble and alabaster. The effigy represents the Chancellor in his robes; in front kneel his eight children; at the back is the official purse, supported by winged boys; above in the spandrels are the figures of Fame and Immortality, bearing trumpets.

SIR JAMES FULLERTON, d. 1630-1, First Gentleman of the Bedchamber to Charles I. "A firme Pillar to ye Common Wealth; a faithful Patron to ye Catholique Church; a faire Patterne to ye British Court; he lived to ye Welfare of his Country, to ye Honour of his Prince, to ye Glory of his God. He died Fuller of

* Cunningham's Handbook, 24. † Clarendon, I., 30, 58.

‡ Fuller's Worthies, III., 329. § Clarendon, VI., 405-7.

|| According to the Abbey register: 1679 on inscription.

¶ The sculptor of the equestrian statue of Charles I. at Charing Cross, which was put up about the same time as Lady Cottington's bust.

* Clarendon, I., 114.

† Walpole's Anecdotes of Painting, Vol. II., p. 62.

Faith then of Feares ; Fuller of Resoluc'on then of Paienes ; Fuller of Honour then of Dayes." Buried in the Ambulatory. Lady Magdalen's effigy lies by her husband's, but there is no record of her burial in the registers, and the space for her inscription on the monument is left vacant. The effigies are alabaster recumbent on a marble altar tomb. Fastened to the lady's girdle is a miniature of her husband:

Close to the tomb of Fullerton, his early instructor, lies ARCHBISHOP US(S)HER, d. 1655-6. He was in attendance on Charles I. at Oxford, and not only was he in high favour with the King but also won his way into Cromwell's good graces, and was buried here by his orders and at his expense. Usher's funeral was the only occasion on which the Liturgical service was read in the Abbey during the Commonwealth.

SIR JOHN PUCKERING, d. 1596, a parliamentary lawyer, twice Speaker of the House of Commons ; he took an active part in Mary Stuart's trial, and prosecuted the secretary Davison. Puckering succeeded Sir Christopher Hatton as Keeper of the Great Seal. The Latin inscriptions and mottoes are almost illegible. Dart translates the Latin verse thus :—

The Public Care and Laws engag'd my Breast,
To live was toilsome but to die is rest,
Wealth, Maces, Guards, Crowns, Titles, Things that fade,
The Prey of Time, and sable Death were made.

A rich Renaissance tomb of different kinds of marble, closely resembling the Cottington one. Erected by Puckering's widow, who added her own statue. The effigies and the children's statues are alabaster. Above are figures of a Purse and a Mace Bearer, in costumes of the period.*

SIR HENRY BELASYE, of Brancepeth, d. 1717, who traced his descent from Belasius, one of William the Conqueror's generals. He was himself Lieutenant-General of William III.'s forces in Flanders. Buried in this Chapel. *Scheemakers sculpt.*

SIR ROWLAND HILL, b. 1795, d. 1879, the originator of penny postage. *Bust by Keyworth, jun.*

Chapel of St. John the Baptist.

The present approach to St. John's Chapel is beneath a beautiful fourteenth century doorway, through the little passage which now goes by the name of the Chapel of St. Erasmus. This tiny chapel was fitted up to contain the image of a saint in the reign of Richard II. ; the outline of the image can still be seen on the wall, and the hole in the roof through which a lamp was suspended by a chain before it. When Henry VII. pulled down the old Lady Chapel, a chantry chapel dedicated by Elizabeth Woodville to St. Erasmus was also destroyed, and it is thought that the saint's altar was temporarily removed to this chapel. The words "Sanctus Erasmus" were at the same time painted

above the doorway by Abbot Islip, who added his name and initials. Originally a wooden screen, with a doorway in the centre, like the one in the corresponding



CHAPEL OF ST. ERASMUS, forming the entrance to St. John's Chapel.

Chapel of St. Edmund, divided St. John's Chapel from the Ambulatory. About 1500 Fascet's tomb and canopy were erected in a line with, and forming part of, the screen, Colchester's already standing within it. Some time after 1523 Ruthall's tomb was placed across the doorway, and the present entrance made by cutting through the altar wall of the Chapel of St. Erasmus. The aumbries, where the sacramental plate was kept, still remain in the north-east wall, but the place of the altar was covered after 1596 by Lord Hunsdon's monument, and only an elevation in the pavement remains to mark the place of the altar step.

GEORGE FASCET, Abbot of Westminster from 1498 till his death in 1500. A perpendicular altar tomb and canopy of freestone with a Purbeck slab ; grated with iron on the Ambulatory side ; in the panels at the sides are the arms of Fascet and of the Abbey ; on the frieze, his name in a cipher. The effigy has long disappeared, but in its place is an ancient stone coffin, which,

* Notice behind Puckering's tomb (from the Ambulatory) remains of the ancient wall arcading, with a small figure of Saint Anne.

according to the Abbey tradition, held the bones of THOMAS MILLYNG, d. 1492, Abbot from 1469 to 1474. In Millyng's time Elizabeth Woodville first took sanctuary, and her eldest son, Edward V., was born within the Abbey precincts, and baptized like "any poure man's child," the Abbot and Prior standing as godfathers. Edward IV. rewarded Millyng for his protection of the Queen with the Bishopric of Hereford, 1474. He died at Hereford, and was buried in Westminster Abbey. His body was first interred in the vaults in the centre of this Chapel, but, as they became filled up by greater people, the Abbot's coffin was taken up and placed out of the way on Fascet's tomb. The coffin is broken, but the lid, with the cross-fleury, the badge of Hereford,* remains, and the place where the brass inscription used to be.

THOMAS RUTHALL, d. 1523, Bishop of Durham, private secretary to Henry VII., made a Privy Counsellor by Henry VIII. Died at his house in Durham-place, Strand, of grief, caused by his having sent an inventory of his own wealth, which amounted to one hundred thousand pounds, instead of a volume of State papers, to Henry VIII. Wolsey discovered the mistake, but, having a grudge against the Bishop, gave the book to the King with the remark that "he knew now where a man of money was in case he needed it." Shakspeare uses this incident in the play of "Henry VIII.," but applies it to Wolsey. Ruthall had made good use of his wealth, helping to build the great bridge at Newcastle-on-Tyne, and "intended many more benefactions had not death surprised him." "Some years after," says Anthony Wood, "was a fair tomb built over his grave, with his statue mitred and crested, and a small inscription on it, but false (1524) as to the year of his death." The tomb and effigy are of freestone, much decayed; only a few fragments, set up at the head of the tomb and beneath Vaughan's arch, remain of the canopy.

RICHARD HARWEDEN (or Harouden), date of death unknown, Abbot of Westminster from about 1420 till his resignation in 1440. He was one of the treasurers of the money given by Henry V. for rebuilding the west part of the Nave. Nothing remarkable occurred in his time except the "most solemn burial" of Henry V.

WILLIAM DE COLCHESTER, d. 1420,† Abbot of Westminster from 1386 till his death. He was in high favour with Richard II., Henry IV., and Henry V., and was sent on various important embassies, among others to the Council of Constance in 1414. The chronicles‡ relate that he was concerned in a conspiracy to restore Richard II., and was so distressed by the discovery of his plots that he fell "into a sudden palsie, and shortly after without speech ended his life" (1400). But Widmore believes the story of the conspiracy to be without foundation, and without doubt the Abbot

lived twenty years afterwards. Shakspeare follows the chronicle:—

The Grand Conspirator, Abbot of Westminster,
With clog of conscience and sour melancholy
Hath yielded up his body to the grave.*

The rebuilding of the Nave proceeded vigorously under Colchester's superintendence, with the money furnished by Henry V. An altar tomb and portrait effigy of freestone, the canopy of which has long disappeared; the whole was once painted, and some paint still remains on the effigy; the vestments were very rich, the gloves and mitre ornamented with jewellery. Above is a tablet to the gallant young officer, Lieut.-Colonel Macleod, who fell at the siege of Badajos, 1812. *Nollekens sculpt.*

HENRY CARY, BARON OF HUNSDON, d. 1596, first cousin and Lord Chamberlain to Queen Elizabeth. He was Governor of Berwick and suppressed the Northern rebellion in 1570, and, during the alarm of the Spanish Armada, had charge of a body guard enrolled expressly to guard the Queen. He was "a fast man to his prince and firme to his friends and servants . . . of an honest stout heart, and such a one that upon occasion would have fought for his prince and country, for he had the charge of the Queene's person both in the Court and in the camp at Tilbury,"† and "a valiant man and lover of men of their hands; very choleric, but not malicious."‡ It is said that the old man's last illness was caused by the delay of his long-expected promotion to the earldom of Wiltshire. "When he lay on his deathbed the Queen gave him a gracious visit, causing his patent for the said earldom to be drawn, his robes to be made, and both to be laid down upon his bed; but this lord (who could dissemble neither well or sick), 'Madam,' said he, 'seeing you counted me not worthy of this honour whilst I was living, I count myself unworthy of it now I am dying.'"§ The monument was erected by his son against the east wall, where the altar stood, and is 36 ft. high, the highest in the Abbey. It is made of marble and alabaster, gilt and painted; the decorations are Italian in design, but the name of the artist is unknown. The soffit of the arch is, as in Elizabeth's tomb, panelled with Tudor roses; in the centre is the Cary coat of arms, on the top their badge, a swan. Buried in Hunsdon's vault lie Lady Eure (d. 1618), to whom Spenser dedicated his "Mother Hubbard's Tale;" and Lady Alice Vaughan (d. 1689) (daughter of John Egerton, Earl of Bridgewater), an incident in whose early life led to the production of Milton's "Comus."

Against the wall is a small tomb attributed to HUGH and MARY DE BOHUN, about 1300, children of Humphrey de Bohun, Earl of Hereford and Constable of England, by Elizabeth, fourth daughter of Edward I. This tomb is said to have been moved from St. Edward's Chapel to make room for Richard II.'s monument. In Camden's time it was the first on

* Dart conjectures from the Hereford badge that one of the De Bohun family was buried here.

† Date on monument, 1394, incorrect.

‡ Hall and Holinshed and a French Chronicle.

* Richard II., Act v., Sc. 4.

† Naunton's Court of Queen Elizabeth.

‡ Fuller's Worthies, II., 47. § Ibid., II., 49.

the left on entering St. John's Chapel, and was probably placed in its present position when the Earl of Exeter's monument took its place upon the floor (1608). The material is grey Purbeck marble, once coloured; round the sides runs a trefoiled arcade; there is no other tomb like this in the Abbey, but it resembles Archbishop Theobald's in Canterbury Cathedral.

THOMAS CARY, d. 1648-9, son of the second Earl of Monmouth. He was Gentleman of the Bedchamber to Charles I., and is said to have died of grief at his master's fate; the only mention of Charles I.'s execution in the Abbey is on this tablet. He lies in Lord Hunsdon's vault.

COLONEL EDWARD POPHAM, died 1651, and ANNE, his wife. "A principal officer of the Parliament in their fleets at sea, and of a passionate and virulent temper, of the Independent party."* He was buried † in Henry VII.'s Chapel, on the evening of the day (October 24) of thanksgiving for the Royalist defeat at Worcester (September 3), and Cromwell and many of the members attended his funeral. His body was disinterred at the Restoration; but, instead of being flung into the pit with the rest, his friends were allowed to carry it away; and the monument was suffered to remain, on condition that the inscription was erased. † Keepe says that by the intervention of Anne Popham's relations the Carrs, "who had eminently served his Majesty, the stone was only turned whereon the inscription was insculpt;" but this story has no historical authority.

SIR THOMAS VAUGHAN, d. 1483, the first layman buried in this, the "Abbots' Chapel." Private treasurer to Edward IV., who created him Chamberlain to his son Edward V., as stated in a Latin inscription in brass letters round the verge of the tomb, little of which now remains. Vaughan was beheaded soon after Edward IV.'s death, by order of the Duke of Gloucester, at Pontefract Castle. Shakespeare mentions his arrest and violent death without a trial, in the play of "Richard III." The tomb has evidently been removed from some other place, but nothing authentic is known either of its original position or of the date when it was placed here. Over it is an "ugly four-centred arch made at the expense of the thirteenth century arcade."‡ The tomb is of grey Purbeck; on the slab is a brass of a knight in plate armour, his hands joined in prayer; under his head is a helmet, the crest, a unicorn's head; the feet and brass shields are gone.

THOMAS CECIL, d. 1622-3, and his first wife, DOROTHY NEVILL, d. 1608, eldest son of the great Lord Burleigh, created EARL OF EXETER by James I. He took an active part in the suppression of the Northern rebellion of 1569, and distinguished himself in the Low Countries. Elizabeth made him Governor of Hull as a reward for his services. The inscription erroneously states that his second wife, Frances Brydges, for whose effigy a vacant space was left, is buried here; but she died fifty years after her husband, and lies in Winchester

Cathedral. An altar tomb of black and white marble, with recumbent effigies; round the sides are shields of arms enclosed in laurel wreaths.

ROBERT DEVEREUX, third EARL OF ESSEX, b. 1592, d. 1646, son of Elizabeth's unfortunate favourite. "The most popular man in the kingdom, and the darling of swordsmen," he did good service for Charles I., but sided with the popular party in the Long Parliament, and in 1642 became General-in-Chief of the Parliamentarian army. The Independents gave him a magnificent funeral, but that same night "some rude vindictive fellows" broke into the Abbey and mutilated the Earl's hearse, which was standing near the Communion table, defacing Camden's monument in passing. The original intention had been to remove the General's remains to Henry VII.'s Chapel, raising a monument over him; but the enthusiasm of the moment passed away, and his body was left here, and overlooked at the Restoration. Dean Stanley placed the present inscription over the vault.

The Islip Chapel and Wax Effigies.

This chapel is now used as a robing-room for the Bishop when a consecration takes place in the Abbey. It was fitted up by Abbot Islip in the sixteenth century, and his name and rebus—an eye with a slip or branch of a tree grasped by a hand, and a man slipping from the branch of a tree—"I-slip"—are repeated many times in the elaborate carving both on the frieze and inside the Chapel, and were also painted on the window.* It is separated from the Ambulatory by a stone screen, part of which was cut away to form a new doorway when the old door inside the Chapel was walled up. Two altars where masses were said for the Abbot's soul formerly stood here.

The remains of ISLIP'S tomb form a table by the window; it was originally in the centre of the Chapel, and consisted of two slabs of black marble, the upper one supported by little brass pilasters, and forming a canopy to the lower one, upon which was an alabaster figure of the Abbot in his vestments. Abbot Islip, "the great builder," was born at Islip, in Oxfordshire, and called after his birthplace. Under his government several important additions were made to the Abbey buildings, and chief of all Henry VII.'s famous Chapel was built, the Abbot laying the foundation stone with his own hands (1502-3). Islip superintended the erection of the western towers as far as the roof, and filled up the niches outside with statues of "Kings that had been benefactors;" he also added some rooms to the "Abbot's lodgings," and the gallery in the Nave called the "Abbot's Pew." Lastly, he designed a lofty central tower and lantern, with a chime of bells; but the pillars were found too weak to support it, and the design was never carried out. Islip died in 1532, eight years before the dissolution of the monastery, and was buried in his own little Chapel;

* Clarendon, Vol. V., 68.

† See Abbey Register, p. 144.

‡ Scott's Gleanings, p. 190.

* Walpole says he saw two panes of glass purloined from Islip's Chapel in the Bishop of Rochester's Palace (1752).

the funeral ceremony lasted two days, and was conducted "after a very pompous manner." In a nameless grave in this Chapel lies ANNE MOWBRAY, daughter and heiress of the last Duke of Norfolk of that name, who had been married (1477) in childhood to Richard, Duke of York,* son of Edward IV., the bridegroom's age being only five years. The place of the eastern altar is covered by the monument of the younger SIR CHRISTOPHER HATTON, d. 1619, nephew and heir to the famous Lord Chancellor, whose cumbersome monument in old St. Paul's stood near two humble tablets to Sir Philip Sidney and Sir Francis Walsingham, and occasioned the couplet:—

Philip and Francis have no tombe,
Great Christopher takes all the room.

A modern flight of wooden stairs, covering the ancient stone steps, leads to the oratory or chantry chapel, where the wax effigies have now been collected since about the beginning of this century. The place of the altar and wall paintings is taken by the wainscot presses containing the "Ragged Regiment" and by the figures of Chatham and Anne. These effigies are the remnants of an ancient custom: "At the funeral of a great man his 'lively effigy' or representation, dressed to imitate life, was carried before him to the grave. After the burial it was set up in the church under a herse or temporary monument. It was then customary to affix short laudatory poems or epitaphs to the herse with pins, wax, or paste."† Ben Jonson's well-known epitaph on the Countess of Pembroke—

Underneath this sable herse
Lies the subject of all verse,
Sidney's sister, Pembroke's mother, &c.

was probably one of this kind. The "herse," which was a wooden platform decorated with black hangings, and containing the waxen effigy of the deceased, usually remained as a pageant in the Abbey for about a month, in the case of Sovereigns for a longer period. "Bloody Mary's" herse was "adorned with angels of wax, the valence fringed, and adorned with escocheons."‡

In the Abbey the Royal effigies can be traced back to the fourteenth century. Edward I.'s is the earliest of which there is any record; like most of the other early figures, it seems to have lain for a long while on the top of his tomb, but up to Henry V.'s time the embalmed bodies of the Sovereigns, and not the effigies, were carried on the funeral cars. The earlier effigies were not wax, but made of wood, some with heads, hands, and feet of plaster; a few had wigs, and the faces were painted. Their battered remains are collected together in a cupboard, and are too ghastly a sight to be exposed to view. About the time (seventeenth century) Dryden says:—

Now the presses open stand,
And you may see them all a-row.

* See p. 50.

† Cunningham's Handbook, p. 16.

‡ Sandford, p. 480.

The figures of Edward I. and Eleanor, Edward III. and Philippa, Henry V. and Katherine, Henry VII. and Elizabeth of York, James I. and Anne of Denmark, and Henry, Prince of Wales, could still be identified.

In the eighteenth century, Dart tells us, they were "sadly mangled, some with their faces broke, others broken in sunder, and most of them stripped of their robes, I suppose by the late rebels. I observe the ancientest have escaped best, I suppose by reason that their cloaths were too old for booty. There is, as I take it, Edward III.,* with a large robe once of crimson velvet, but now appears like leather. There is Henry V., but I can't suppose it is that that was carried at his funeral, for that was made of tann'd leather, but this is of wood, as are all the old ones. The later are of stuff, having the heads only of wood, as Queen Elizabeth, who is entirely stripp'd, and James I."† Walpole, who seems to have been well acquainted with the figures, mentions that the face of Elizabeth of York was still perfect in his time. "You will smile," he says, "when I tell you that t'other day a party went to Westminster Abbey, and among the rest saw the ragged regiment. They inquired the names of the figures. 'I don't know them,' said the man; 'but if Mr. Walpole were here he could tell you every one.'"‡ No record was kept of the name attached to each figure, and it is now impossible to identify more than one or two.

The only wax § effigies now existing are eleven in number, and stand in wainscot cases round this chantry. The weird figure of Elizabeth in her old age is a restoration by the Chapter in 1760; the face is probably a copy of that on her tomb. The original figure, which was carried at her funeral, was quite worn out in 1708, the only remains of the "Royal robes," mentioned by the old writers, "a dirty old ruff." Charles II.'s is the oldest effigy; he is dressed in the blue and red velvet robes of the Garter, trimmed with real point lace; his ghastly face is, as are all the others, most certainly a contemporary portrait, modelled at the time of his death. His effigy stood for two centuries above his grave in the south aisle of Henry VII.'s Chapel, and formed his only monument. There also in another case by his side the figure of General Monk used to stand. Monk is dressed in armour; on his head was the famous cap mentioned in "The Ingoldsby Legends":—

I thought on Naseby, Marston Moor, and Worcester's crowning
fight,
When on mine ear a sound there fell, it filled me with affright,
As thus in low, unearthly tones, I heard a voice begin:
"This here's the cap of Gen'ral Monk! Sir, please put
summat in."

An old guide (1793) tells us that this cap was "always

* Also said to be Edward VI.

† Dart, I., 195.

‡ Walpole's Letters, II., 252.

§ The wax effigies can be seen on payment of 3d. a person free days, 6d. other days, at such times as the Abbey is open.

made use of by the person who shews these figures to receive your bounty, for as his salary is very inconsiderable, few or none go away without putting something into it." Goldsmith's Chinese Philosopher* was even less impressed by the cap than the Coronation Chair. (See page 70.) "After we had been fatigued with a variety of objects he (the verger) at last desired me to consider attentively a certain suit of armour which seemed to show nothing remarkable. 'That armour,' said he, 'belonged to General Monk'—very surprising that a general should wear armour!—'And pray,' added he, 'observe this cap, this is General Monk's cap'—Very strange, indeed, very strange, that a general should have a cap also!—'Pray, friend, what might this cap have cost originally?' 'That, sir,' says he, 'I don't know; but this cap is all the wages I have for my trouble.'" The cap has disappeared, but the battered figure clad in its armour still exists. The effigies of William III. and Mary are in one large case; William is propped up on a footstool to bring him nearer to his tall wife's height. Mary's face was taken from a cast after death. She wears a fine brocaded skirt and a purple velvet dress over it, and is covered with imitation paste and pearl ornaments. The horse made by Wren for Mary's figure was the last used for a Sovereign. Close by is her sister Anne's "kindly pale face and homely form, set out with its brocaded silk robes," her hair loose on her shoulders. All three were once kept in Henry VII.'s Chapel.

Catherine, Duchess of Buckinghamshire, and her little son, the Marquis of Normanby (who died young), used to stand by her husband's monument.† She is dressed in the splendid brocaded robes she wore at George II.'s coronation. On a bier under a glass case in the centre of the Chapel lies her last surviving son, Edmund Sheffield, last Duke of Buckinghamshire, who died, aged nineteen, at Rome in 1735, and was brought home and buried in the Abbey. Catherine tried to borrow the funeral car which had carried the great Duke of Marlborough for her son's remains, but on his haughty Duchess's refusal to lend it proudly boasted that the undertaker had promised to furnish a finer for £20. She invited all her friends to see her son's effigy as it lay in State at her house, saying that "if they had a mind to see him she could carry them in conveniently by a back door." This is the last effigy that was carried at a funeral; it was formerly kept in the Confessor's Chapel.

Frances, Duchess of Richmond,‡ "La Belle Stuart," comes next, her figure dressed "in the very robes her Grace wore at the coronation of Queen Anne." By her side is perched "a parrot, in remembrance of one that is said to have lived with her Grace upwards of forty years, and to have survived her only a few days." She is said to have sat for the figure of Britannia on the

coins. She herself left orders that her effigy, "as well done in wax as can be," "under clear crown glass and none other," should be placed by her grave at the corner of the great east window in Henry VII.'s Chapel, where it stood in company with the old Duke and Duchess of Richmond.

The two remaining figures were set up after the custom of making them for funerals had ceased, in order to eke out the scanty incomes of the minor canons and lay vicars by attracting people to see the new waxworks. In 1783 an old guide says that "what eclipses the brilliancy of those effigies is the figure of the great Earl of Chatham in his parliamentary robes, lately (1779) introduced at considerable expense. It so well represents the original that there is nothing wanting but real life, for it seems to speak as you approach it." The fee for seeing the effigies was raised from 3*d.* to 6*d.* on the introduction of this figure. Nelson's effigy is said to have been taken from a smaller figure for which he sat; the clothes, all except the coat, are those he actually wore. There is convincing proof that the hat also belonged to the Admiral, for when MacIise painted "The Death of Nelson" he borrowed it to copy, and found the eye patch still attached to the inner lining, and the stamp, always found in old hats of that period, in the crown. The makers were obliged to put it in to show that the "hat tax" had been paid.* This figure was put in under circumstances not very creditable to the Abbey officials. The burial of Nelson (d. 1805) at St. Paul's drew such crowds of people there and away from the Abbey that, as a counter attraction, the Admiral's effigy was made and set up among the waxworks, with the result that the crowds returned to Westminster. Nelson seems to have looked forward to a grave in the Abbey, for it is said that at the battle of Cape St. Vincent (1797) he headed his men, as they boarded the *San Josef*, with the cry: "Westminster Abbey or glorious victory!"

Chapels of St. John the Evangelist, St. Michael, and St. Andrew.

Formerly three separate Chapels, divided from each other and the Transept by richly painted and carved wooden screens, with doorways opening into the North Transept. A fifteenth century screen, given by Abbot Esteney, "finely carved, gilt, and adorned with arms of several of our nobility," stood till about 1772 between St. John's Chapel and the Ambulatory; a fragment, including the doorway, still remains on the Transept side, but all traces of paint or gilding have disappeared. St. Michael's screen fell before the tomb of the old Duke of Newcastle, and St. Andrew's, which had been enriched by Abbot Kyrton, was removed for the Duke's son-in-law, John Holles's, enormous monument. At the entrance to St. Andrew's Chapel are two pillars, which

* In the Citizen of the World.

† Sheffield, D. of Bucks, p. 49.

‡ See p. 48.

* Notes and Queries, Nov. 17, 1883.

retain the original polish of the thirteenth century, and give us some idea of the magnificence of Henry III.'s church in its early days : they were covered by Kyrtton's screen until the eighteenth century, and thus preserved their surface intact. Queen Maud, Henry I.'s wife, presented relics of St. John's cell and garments to the monastery, and Edward the Confessor gave the bones and part of the cross of St. Andrew, who is said to have been crucified in Achaia. In the time of the Stuarts the Lower House of Convocation held its sittings here, while the Upper House sat in Henry VII.'s Chapel. Keepe, writing in 1681, says : " This chappel (St. Michael), with part of the Chappels of St. John the Evangelist and St. Andrew, are now taken up and the monuments almost covered by the scaffolds placed here, being made use of at present for the Lower Convocation House." *

St. John's Chapel.

SIR FRANCIS VERE, b. 1554, d. 1609,† a famous soldier in Elizabeth's reign, who " brought more glory to the name of Vere than he took of blood from the family of Oxford." Commander-in-chief of the English forces in the Netherlands, he gained honour by his courage at the battle of Nieuport,‡ and by his brave defence of Ostend for five months against the Spanish army. " A gentleman of singular character both for arms and letters ; of the first, his being train'd up from his youth in the camp, being thirty years in the States' service and twenty years the Queen's general over the English, are sufficient proofs ; and for the second, his learned and excellent commentaries do witness."§ The inscription has gone, but the following is an epitaph upon Vere given in Mr. Pettigrew's collection :—

When Vere sought death, arm'd with the sword and shield,
Death was afraid to meet him in the field,
But when his weapons he had laid aside
Death, like a coward, struck him, and he died.

This beautiful monument was erected by Vere's widow, in imitation of the tomb of Engelbrecht II., Count of Nassau, at Breda. It consists of two slabs of black marble ; upon the lower lies the effigy, in white marble, of Sir Francis Vere, with his cloak wrapped round him like a Roman toga. Upon the upper slab, which is supported by four kneeling knights, are the pieces of his armour to show that he died in his bed and not upon the field of battle. It is said that Roubiliac, while superintending the erection of the Nightingale monument, was found one day by Gayfere, the Abbey mason, standing with his arms folded and his looks fixed upon one of the supporting knights. " As Gayfere approached, the enthusiastic Frenchman laid his hand on his arm, pointed to the figure, and said in a whisper, ' Hush ! hush ! he vil speak presently.' " ||

* Monumenta Westmonasteriensia, p. 170.

† According to the Abbey Register ; the date on the inscription was 1608.

‡ See Holles, § Dart, II., 2.
Cunningham's Handbook, p. 42.

AUBREY DE VERE, d. 1702-3, twentieth and last Earl of Oxford of that name, lies with his family in the vault north of his ancestor's tomb ; he was Lieutenant-General of the forces under William III. and Anne.

SIR GEORGE HOLLES, d. 1626, Major-General of the Forces in the Netherlands, where he served under his uncle Sir Francis Vere, and like him won honour in the battle of Nieuport (1600), which is represented on the bas-relief. *Nicholas Stone* received £100 from Holles's brother, the Earl of Clare,* for executing this monument. The alabaster statue stands " on the site of the altar once dedicated to the Confessor's favourite saint—the first in the Abbey that stands erect ; the first that wears not the costume of the time but that of a Roman general ; the first monument which, in its sculpture, reproduces the events in which the hero was engaged." (Stanley.) The right eye is coloured sable, probably in allusion to some defect in the eyesight, or wound.

CAPTAIN EDWARD COOKE, d. 1799, whose capture of a French frigate in the Bay of Bengal was an event of great importance to the British trade in India. He died of the wounds received in this action, and the East India Company erected the monument to him. *Bacon, jun.*

CLEMENT SAUNDERS, d. 1695, Carver in Ordinary to three Kings—Charles II., James II., and William III.—and " well-known and beloved by many of the nobility and gentry." He was buried in the Abbey by his own desire, and left several bequests solely on that condition.

GRACE SCOT, d. 1645-6 ; both her husband, Colonel Scot, and her father, Sir Thomas Mauleverer, were among Charles I.'s judges ; the former died before the Restoration, but the latter was executed at Charing-cross in 1660. Epitaph :

Hee that will give my Grace but what is Hers
Must say her Death hath not
Made only her deare *Scot*,
But Virtue, Worth, and Sweetnesse Widowers.

SIR JOHN FRANKLIN, d. 1847, the Arctic explorer, who was lost with all his crew when completing the discovery of the North-west Passage. Epitaph by Tennyson :

Not here : the White North has thy bones ; and thou,
Heroic sailor soul,
Art passing on thy happier voyage now
Towards no earthly pole.

Noble sculpt.

St. Michael's Chapel.

LADY CATHERINE ST. JOHN, d. 1614-5, a very stiff effigy of a lady in Elizabethan dress, reclining on her elbow. The tomb has gone through several vicissitudes.

* See statue of the Earl of Clare's son, p. 39.

tudes ; not only was it once broken to pieces and put together again, but when the Nightingale monument was erected it was moved from here to St. Nicholas's Chapel and placed on the Bishop of Durham's monument (page 41). Dean Stanley restored it to its original position, and placed it upon a modern pedestal.

THEODORE PHALIOLOGUS, d. 1644, who claimed descent from the Palæologi, the last Christian Emperors of Constantinople.

LADY ELIZABETH NIGHTINGALE, d. 1731,* daughter of Earl Ferrers and wife of Mr. Gascoigne Nightingale. The monument, of white marble, was erected by her son in 1761. Death is represented starting from beneath the monument, and aiming his dart at Lady Elizabeth, who shrinks back into her husband's arms. This "epigrammatic conceit" has always attracted the public, and is more popular than any other monument in the Abbey ; at the time of its erection there was a perfect furore about it. Horace Walpole, however, styled it "more theatric than sepulchral," and Allan Cunningham, while praising the anatomy of the figures, says : "The Death is meanly imagined ; he is the common drybones of every vulgar tale. It was not so that Milton dealt with this difficult allegory. We are satisfied with the indistinct image which he gives us. . . . The poet saw the difficulty, the sculptor saw none." It is said that a robber, who broke into the Abbey one night, was so terrified by Death's figure in the moonlight that he dropped his tools and fled in dismay from the building. Roubiliac himself, while engaged upon the work, frightened his serving boy one day at dinner by dropping his knife and fork and starting forward, his eyes fixed on vacancy with an expression of intense fear. *Roubiliac sculpt.*

SARAH DUCHESS OF SOMERSET, d. 1692, daughter of the celebrated physician Sir Edward Alston. She devoted the greater part of her fortune to charitable bequests in Oxford, Cambridge, Wiltshire, and Westminster. Buried near the Norris monument. Her tomb took the place of St. Michael's altar, behind it are part of the ancient reredos, and the altar slab, which was found in the floor of the North Transept in 1872, and placed here in 1876.

ADMIRAL KEMPENFELT, drowned in the *Royal George* off Spithead in 1782. Buried at Alverstoke.

His sword was in its sheath,
His fingers held the pen :
When Kempenfelt went down,
With twice four hundred men.†

Bacon, Jun., sculpt.

St. Andrew's Chapel.

On the floor is a stone to EDMUND KYRTON, d. 1466, Abbot of Westminster from 1440 till his resignation in 1462. Before 1440 he was Prior of

Gloucester Hall, now Worcester College, Oxford, a college set apart for Benedictine scholars. The tomb was originally raised from the floor, forming part of St. Andrew's screen, which Kyrtton had ornamented with "carved birds, flowers, and cherubim, and with the arms, devices, and mottoes of the nobility."* The brass resembled Esteney's ; on labels at the sides were the words : "Jhu, mercy on them," and crowned eagles supported the feet.

MRS. ANNE KIRTON, d. 1603 ; tears are descending from a large eye and covering the tablet.

THOMAS TELFORD, d. 1834, engineer of the Menai Bridge and the Caledonian Canal ; the inland navigation of Sweden is also a memorial of his genius. Buried near Stephenson.† *Statue by E. H. Baily, 1839.*

DR. MATTHEW BAILLIE, d. 1823, the eminent physician and anatomist, brother of Joanna Baillie, the poetess. *Bust by Chantrey.*

SIR HUMPHRY DAYV, d. 1829, the "Genius of modern Chemistry." He was the inventor of a famous safety lamp for use in the mines, the first of its kind, and called by his name. Buried at Geneva.

DR. YOUNG, d. 1829, whose "mathematical and hieroglyphical discoveries have outshone his medical fame" (Stanley). Buried at Edinburgh. Inscription by Hudson Gurney. *Medallion by Chantrey.*

MRS. SIDDONS, d. 1831, the celebrated actress. A statue by *Chantrey* after Reynolds's picture of her as the Tragic Muse. Macready defrayed the expense. And her brother, JOHN KEMBLE, d. 1823, represented as Cato. The statue was moved here in 1865 from the North Transept. *Flaxman des. ; Hinchcliffe sculpt.*

SIR JAMES YOUNG SIMPSON, d. 1870, to whom we owe the gift of chloroform. Buried at Edinburgh. *Brodie sculpt.*

HENRY LORD NORRIS, d. 1601, whose father, Sir Henry Norris, was executed "about the business of Anne Boleyn," protesting her innocence to the last. And his wife, MARGARET, daughter of Lord Williams of Thame, the "keeper of Queen Elizabeth while in restraint under her sister and civil unto her in those dangerous days. Thus Queen Elizabeth beheld them both not only with gracious but grateful eyes."‡ She created Norris a baron, and sent him as Ambassador to France. The Queen used to call Lady Margaret "her own crow," either from her swarthy complexion, or, more probably, from the Norris crest, a raven. Lord Norris inherited Rycot, in Oxfordshire, by his marriage, and according to local tradition, is buried there. Round the parents kneel their six sons, "a brood," as Camden calls them, "of martial-spirited men ;" for "the Norrises were all martis pulli (men of the sword), and never out of military employment."§ Four died in battle, one, John, of disappointment at losing the Lord-Lieutenancy of Ireland, and "his

* Date 1734 on monument incorrect.

† See Cowper's well-known lines on "The Wreck of the *Royal George*."

* Widmore, p. 115.

‡ Fuller's Worthies, III., 15, 16.

† See p. 22.

§ Ibid., 16, 18

death went so near the heart of the lord, his ancient father, that he died soon after."* One alone, Edward, survived his father and brothers, and while the rest are represented praying with bowed heads he looks cheerfully upward. The monument was erected by their

kindred "in honourable remembrance of their noble acts, true valour, and high worth."* It is made of coloured marbles, the effigies and figures of alabaster; the costumes are good, and the features probably likenesses.

CHAPTER X.

THE TOMBS OF THE KINGS.

St. Edward's Chapel;

OR, THE CHAPEL OF THE KINGS (CAPELLA REGUM).

IN most of the great churches of the Middle Ages we find immediately behind the High Altar a "shrine" containing the relics of the Patron Saint, or of a great benefactor to the church. In Westminster Abbey this shrine encloses the body of Edward the Confessor, the first King who has any historic claim to be called its founder. This

peculiarly sacred part of the church is not only marked out by its height, but by the ring of Royal tombs round the Saint, which, supplemented here and there by iron railings, guarded a wealth of gold and jewels from profane hands. These

ancient riches have long disappeared, but St. Edward's shrine and the five Kings and six Queens whose bodies lie round it still make this Chapel the most sacred spot in the Abbey. You enter by a flight of ten steps from the North Ambulatory; the central object of the Chapel is the Confessor's tomb; at the east end is the chantry

chapel of Henry V. Where this chantry now stands the relics were originally kept, but after its erection they were moved to a chest placed between the tomb of Henry III. and the shrine, and there remained till they were scattered and destroyed at the dissolution of the monastery. The most precious among them were:—The Virgin Mary's

Girdle, presented by Edward the Confessor; a stone marked with the print of Christ's foot at the Ascension, and His blood in a crystal vase, and a piece of the Cross, set in jewels, brought from Wales, were given by Edward I.; the skull of St. Benedict was brought from France and presented by Edward III. Very few of the original inscriptions round the verge of the tombs remain; those in Roman letters are of a much later period, and generally have the date incorrect.

Wooden tablets, upon which were doggerel English verses, said to have been written by Skelton, the Poet Laureate, who took sanctuary here in the reign of Henry VIII., hung for two centuries from iron chains by each of the Royal tombs.

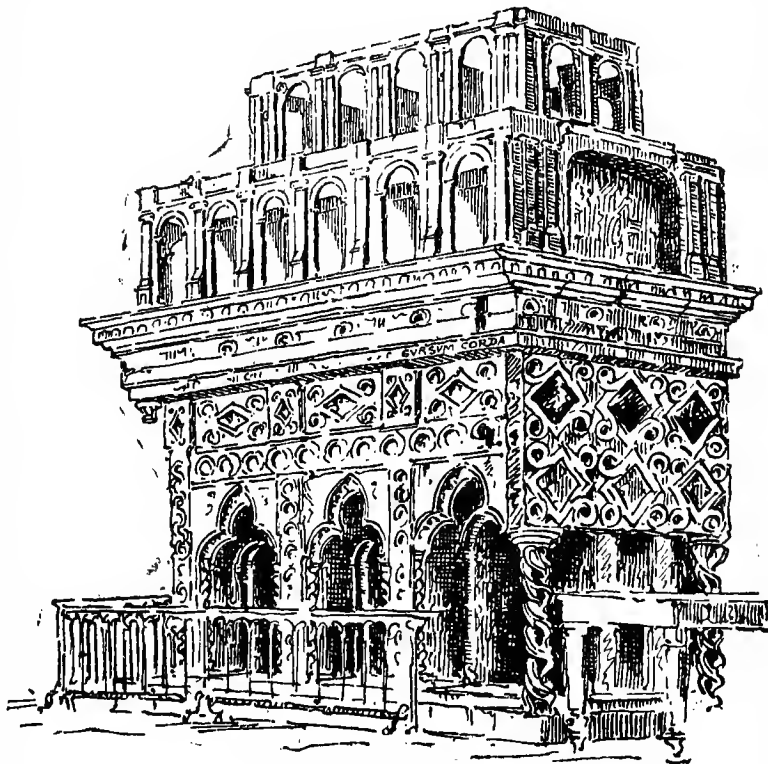
EDWARD THE CONFESSOR.

EDWARD THE CONFESSOR,† reigned 1042 to 1065-6; he was a prince of extreme piety, caring little for State affairs, but worshipped as a saint by his people. Driven from his kingdom, by the Danes, after his father Ethelred's death, Edward vowed to make a

pilgrimage to St. Peter's grave at Rome if he returned in safety. But once on the throne he found it impossible to leave his subjects, and the Pope released him from his vow on condition that

* Neale, II., 199.

† *Confessor* means a martyr without bloodshedding—a man who had led a pious life and been persecuted but not killed.



THE CONFESSOR'S SHRINE.

he should found or restore a monastery to St. Peter. This led to the rebuilding of the old church at Westminster (see p. 7). The work took fifteen years; but just as it was completed the founder was taken ill, and was unable to appear at the consecration, which took place on Innocents Day, 1065. Edward died January 5, 1066, and was buried before the high altar in his own new church. The first King crowned in Westminster Abbey was the founder of the Norman line, William the Conqueror, whose coronation took place by the tomb of the last of the Saxon Kings. Tradition marks Edward as the first King who touched for the "King's Evil," "a disease dwelling in people's throats," and many miracles were said to have been worked at his grave. Wulstan, the Saxon Bishop of Worcester, when required to resign his see at the Conquest, appealed for help to the dead King, and struck his staff into the tomb, where it stood upright, and could be displaced by no one but Wulstan himself. On hearing of this miracle William allowed Wulstan to retain his bishopric, and raised a new and costly stone tomb, sparkling with gold and jewels, over the Confessor's remains. In 1101 the tomb was opened by the Abbot in the presence of Henry I.; and a Norman chronicle relates how the body was found entire, the joints as flexible as if it were "a body asleep." Gundulph, Bishop of Rochester, "who is very bold, strokes the yellow beard whence he wishes to draw an hair, but he cannot draw it from the beard." Two attempts were made to canonize Edward. The first (in 1140) failed, but the second was successful, and on October 13, 1163, the new saint's body was transferred to the shrine prepared for it by Henry II., in the presence of the King and Thomas-à-Becket, Archbishop of Canterbury. The robes in which the body was wrapped were made into three copes, and the Abbot drew St. John's famous ring* off the finger and deposited it among the relics. After that the corpse remained undisturbed for nearly a hundred years, till Henry III. pulled down that part of the church, and removed the old shrine containing the saint's body to Westminster Palace, while a new tomb was prepared for it. Abbot Ware brought the workmen and porphyries, with the pavement, from Italy, and the inscription gives the name of the chief artist, Peter, the Roman citizen. Only the basement now remains of Henry's magnificent fabric; the material is Purbeck marble, decorated with glass mosaic. Above this marble and mosaic base was the golden shrine enclosing the Confessor's coffin. At the sides, upon two pillars, were golden statues of St. Edward and St. John the Evangelist; at the west end was an altar, which was destroyed at the Dissolution, and afterwards replaced by a table used at coronations, called St. Edward's altar. In the lower part are the recesses in which sick persons were often left during the night to be cured by the Saint. On October 13, 1269, the wainscot chest which contained the Confessor's body was brought from the Palace to its new resting-place; Henry III., his brother Richard, King of the Romans, and his four sons, bore the coffin

on their shoulders. This day, October 13, the date of the two translations, was kept yearly with great ceremony in the Abbey; processions resorted to the shrine from all the religious bodies in London, and the steps are worn away by the knees of the pilgrims. On St. Edward's Day some devout worshippers still make pilgrimages to his mutilated shrine. Proofs of the veneration in which the Saint was held by our early Kings may be found in every reign; * and even the usurper Richard III. and his Queen walked barefoot from Westminster Hall before their coronation to lay offerings upon it. But in the reign of Henry VIII. came the dissolution of the monastery; the shrine was pulled down, the relics were buried beneath it, and all the moveable gold images and jewels carried off, while the body of the Saint was removed and buried in some obscure place. Under Mary the body was restored to its place, and the basement of the shrine was put together again by Abbot Feckenham, who added the present wooden erection (1557) over the coffin, the cornice, the modern† inscription, and the painted decorations, the Queen presenting fresh jewels and images to replace the stolen ones. Later on the shrine again suffered, losing its images and jewels, but was not destroyed. Soon after James II.'s coronation (1685) a golden cross and chain were taken out of the Confessor's coffin "by one of the singing men, who, as the scaffolds were taking down after his Maty's Coronation, espying a hole in the tomb and something glisten, put his hand in and brought it to the Deane, and he to the King,"‡ receiving a bounty of £50. Through the hole the lucky finder saw the Saint's head, "solid and firm, the upper and lower jaws full of teeth, a list of gold round the temples," and "all his bones and much dust in the coffin." James had the old coffin enclosed in one strongly clamped with iron, where it has remained undisturbed till this day.

QUEEN EDITHA, d. 1075, wife of Edward the Confessor, seems to have been first buried in her husband's tomb, but afterwards removed to the north side of the shrine. Editha was the daughter of Earl Godwin, but very different to her warlike father; the old writers compare her to a rose growing from a prickly briar. Not only was she very beautiful, and "a lady of singular piety and sweet modesty," but renowned for her learning. "Her breast," says one writer, "was a storehouse of all liberal science," and the Abbot of Croyland relates how she used to stop him on his way from school and examine him in the classics.

On the south side lies Editha's namesake, great niece of the Confessor, GOOD QUEEN MAUD, d. 1118, who changed her Saxon name to the Norman one of Maud. "She was," says an old chronicler, "the very mirror of piety, humility, and princely bounty," and her marriage with Henry I. united the Saxon and Norman Lines, and went far to reconcile the two peoples. "This Queen would every day in Lent

* See accounts of tombs.

† The original inscription was in letters of blue glass, some of which still remain.

‡ Evelyn's Diary.

* See p. 70.

walk from her Palace to this Church, barefoot and barelegged, and wearing a garment of hair. She would wash and kiss the feet of the poorest people, and give them alms." * She would also often lie for days and nights "in prayer and in penance" before the shrine.

The heart of HENRY D'ALMAYNE, son of Richard, King of the Romans, and nephew of Henry III., was long preserved in a golden cup either within, or, more probably, near, the shrine of the Confessor. He was murdered by the sons of Simon de Montfort, in the Cathedral at Viterbo, 1271. Dante mentions the fact of the preservation of the heart "on the banks of the Thames," and places one of the murderers up to his chin in a river of blood and alone in a corner, because the fatal blow was struck during the elevation of the Host.†

EDWARD I.

EDWARD I., "Longshanks," b. 1239, reigned 1272 to 1307, who has been fitly called our English Justinian. "A worthy Prince he was . . . equally fortunate in drawing and sheathing the sword, in war and peace. . . . In a word, as the arm of King Edward I. was accounted the measure of a yard generally received in England, so his actions are an excellent model, and a praiseworthy platform for succeeding Princes to imitate." ‡ He was the first King crowned in Henry III.'s new Church, the first coronation in the Abbey as it now appears; and he and Eleanor were the first Sovereigns who were jointly crowned there. Edward continued his father's Church five bays beyond the crossing, and the shrine of St. Edward, after whom he had been called, received special tokens of his veneration. Here he raised splendid tombs to his father and his wife; here he deposited the Stone of Scone and the Scotch regalia; and it was before the shrine that his little son Alphonso hung the golden coronet of Llewellyn, last Prince of Wales, and, dying shortly after, was buried by his father's wish close by the Saint. Edward died on the 7th of July, 1307, at Burgh-on-the-Sands, a little village on the Solway Firth, on his way to Scotland. His body was carried with great funeral pomp to Waltham Abbey, where it lay for about fifteen weeks by the side of Harold. A Parliament, which met in August at Northampton, gave orders that it should be removed to Westminster Abbey "with all the honours befitting so great a monarch." In the following October the King's body was therefore taken to London, and, after resting for three nights successively in the Churches of Holy Trinity, St. Paul's, and the Friars Minors, was brought in an open chariot, attended by a great concourse of nobles, to the Abbey (October 27), where it was interred on St. Simon's and St. Jude's Day, October 28, 1307. The greatest of the Plantagenets lies in an altar tomb composed of five blocks of grey marble upon a free-stone basement: "a plain monument for so great and glorious a King." The tomb may have been left in this unfinished state to allow of the body being taken out at any time, in fulfilment of the "famous pact

which the dying King required of his son that his flesh should be boiled, his bones carried at the head of the English army till Scotland was subdued, and his heart sent to the Holy Land" (Stanley's Memorials). It seems that the cerecloth was kept waxed, possibly in order that this dying injunction could be easily carried out, as long as the dynasty lasted—that is, till the deposition of Richard II. The marble was once painted and gilt, and an embroidered pall probably covered its rude, unpolished sides. Over it was a wooden canopy, broken down in the riot at Pulteney's funeral, and it was protected from the Ambulatory by an iron grille. On the north side are the words "Scotum Malleus" (the Hammer of the Scots) and "Pactum serva" (Keep troth), but whether it is a copy of the ancient inscription and the words "Keep troth" refer to the pact or are merely a moral maxim like in the other inscriptions of the same date is uncertain. In 1774 the tomb was opened; the covering stone was found quite loose and uncemented; within was a Purbeck marble coffin. The King's body was wrapped in a large waxed linen cloth, the head covered with a face cloth of crimson sarsenet. Beneath this were the Royal robes, a tunic of red silk damask with gold tissue work and a mantle of crimson velvet; a piece of rich cloth of gold laid loosely over them. In the right hand was a sceptre, in the left a rod surmounted by a dove and oak leaves in white and green enamel; a gilt crown upon the head. The corpse was found almost entire, the innermost covering another waxed cloth fitting closely to the face and limbs; the length of the body was 6 ft. 2 in.* The tomb was fastened down with strong cement before the spectators left the spot, and, says Horace Walpole, "they (the Dean and Chapter) boast now of having enclosed him so substantially that his ashes cannot be violated again."

HENRY III.

HENRY III., b. 1206-7, reigned 1216 to 1272, the founder of the present fabric. He was a Prince "rather devout than wise . . . as appears from his hearing mass three times a day, at the same time as he refused to hear any complaints made against his Court parasites." "Quiet King Henry, our English Nestor (not for depth of brains but length of life), as who reigned fifty-six years, in which terme he buried all his contemporary Princes in Christendom twice over." † Henry was recklessly extravagant. He built the Abbey at the expense of fines and exactions laid upon the people, and with the spoils of other churches, till at last, "having neither coin nor credit," he was driven to pawn the jewels with which he had himself enriched St. Edward's shrine. Henry was taken ill at Bury St. Edmunds, while he was performing his devotions, and carried to his new Palace at Westminster, where he died, November 16, 1272. The funeral took place on St. Edmund's Day, and was conducted with

* Monumenta Westmonasteriensia, p. 139.

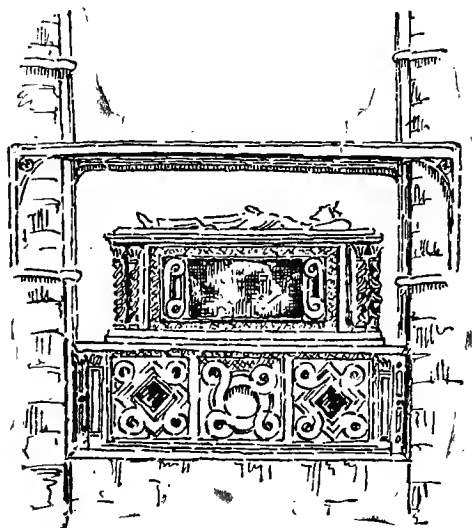
† Infer. xii., 119-20.

‡ Fuller's Church History, p. 92.

* See account in Archæologia, Vol. III., by Sir Joseph Ayloff.

† Fuller's Church History, p. 73.

great magnificence. The body, borne by the Knights Templars, whom Henry had first introduced into England, was temporarily laid before the High Altar, in the coffin which had contained the Confessor's bones, and



HENRY III.'S TOMB.
(From North Ambulatory.)

nineteen years after removed to the splendid tomb prepared for it by Edward I. in St. Edward's Chapel. The heart was at the same time (1291), according to Henry's will, delivered to the Abbess of Fontevrault, "to be enshrined in the Norman Abbey where his mother Isabella, his uncle Richard I., his grandfather Henry II., and his grandmother Eleanor were buried" (Hare). The tomb is Italian in design; the mosaics and the workmen came, like those for the shrine, from Italy. It consists of a double marble tomb, once sparkling with jewels, and glass mosaic. Below, upon the inner side, are three recesses which in all probability contained the reliquaries of saints. Above is a second mosaic tomb. The slabs of porphyry inserted at the sides were brought from abroad by Edward I. (about 1281). Upon it lies Torel's bronze effigy (see Eleanor's tomb), which is a conventional figure of a King, and not a likeness of Henry III. In the garments are holes which once contained jewels. An iron grille, by "Master Thomas of Lewes," formerly protected the tomb, and the plain wooden canopy was gilt and decorated with paintings. The original Norman-French inscription round the verge has gone, and only a few letters of the later Latin inscription on the north side now remain.

ELIZABETH TUDOR, d. 1495, daughter of Henry VII. Although she died at the early age of three years and two months her obsequies were celebrated with great pomp: her body was brought in a black chair drawn by six horses from Eltham, where she died, and received at the gate of the Abbey by the Prior, and borne with great ceremony into the Church. The tomb is a small one of

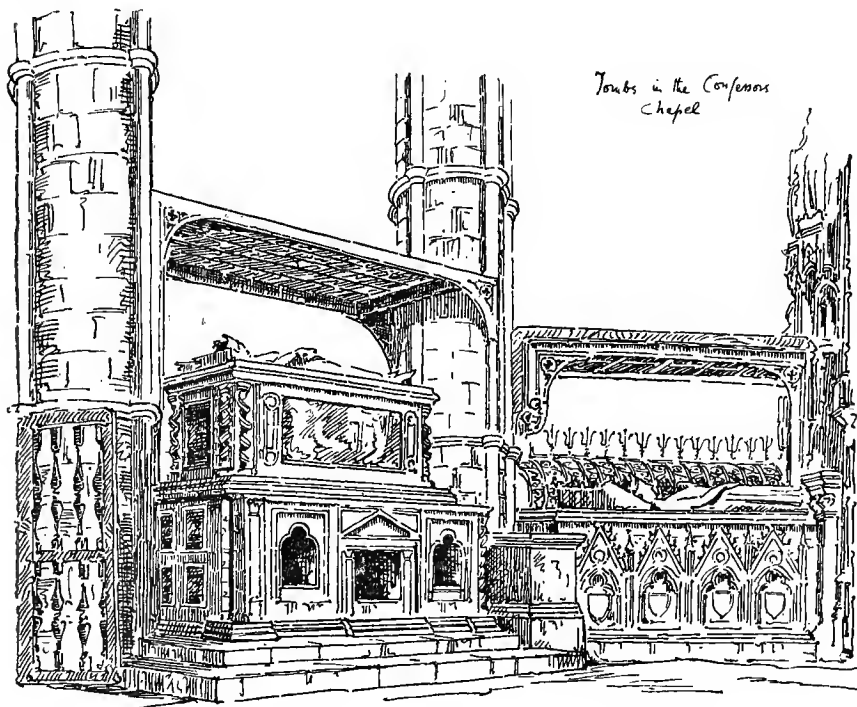
Lydian marble. The gilt effigy and inscriptions have disappeared.

ELEANOR OF CASTILE.

At the feet of her father-in-law lies ELEANOR OF CASTILE, d. 1290, first wife of Edward I. and mother of Edward II. This "Queen of good memory" was Edward's constant companion during the thirty-six years of their married life. Fearless of danger, she accompanied him on his Crusade, saying in answer to his dissuasions, "The way to heaven is as near from Palestine as from England." While in the Holy Land, tradition relates that she saved her husband's life at the risk of her own by sucking the poison from a wound given him by an assassin's dagger. She was crowned with him at Westminster on their return (1273), and died in November, 1290, at Hardby, in Nottinghamshire. Edward brought her body in state to Westminster, erecting memorial crosses—of which only three, at Northampton, Geddington, and Waltham, remain—to mark the places where the procession rested from Lincoln to "Charing Cross," "that passengers reminded might pray for her soul." The body was embalmed and laid in a "coffin full of spices," the heart given to the Preaching Friars. The funeral service was performed by the Bishop of Lincoln, as a quarrel between the Archbishop of Canterbury and the Abbot of Westminster prevented their meeting at the ceremony. Three tombs were raised over her remains: one at Lincoln, which was destroyed in the Civil wars; another in the Blackfriars Monastery, which disappeared at the Dissolution; and the third, the only one now remaining, at Westminster. This tomb was raised about the time that Henry III.'s was approaching completion, but here is no more Italian design, the monument is distinctly Gothic and English; probably designed by the same William Torel, "goldsmith and citizen of London," who cast the effigies both of Eleanor and her father-in-law. Traces of a painting by "Master Walter of Durham" still remain on the Ambulatory side of the tomb; it seems to have represented one of the apocryphal miracles of the Virgin. Above is the tomb itself, of Purbeck marble, decorated with panels enclosing coats of arms. Upon it is Torel's beautiful effigy, said to have been cast all in one piece, which is, like Henry III.'s, not a portrait, but a conventionalized figure, representing an ideal Queen. The garment consists of two long dresses and a cloak; the right hand once held a sceptre, the left is closed over the string of the cloak; the face is full of dignity and sweetness, but far too youthful to represent the real Eleanor's. "William Sprot and John de Ware furnished the metal, and sundry gold florins for the gilding were brought from Lucca." Thomas de Hokyntone did all the woodwork, which included a canopy painted by Walter of Durham, but the latter was probably destroyed when Henry V.'s chantry was erected, and the present plain perpendicular one substituted. On the Ambulatory side is a curved iron grille of exquisite workmanship,* by an English smith,

* Taken down in 1822, but replaced by Sir Gilbert Scott.

Master Thomas of Leghtone. "She hath," says Fabian, "ij. waxe tapers brennyng upon her tombe both daye and nyght, whyche so hath contynued syne the day of her buryng to this present day." Besides that a hundred wax tapers were to burn round her grave in the Abbey every St. Andrew's Eve. Round the copper verge is a Norman-French inscription, partly hidden from sight by Henry V.'s chantry:—"Ici gist Alianor jadis Reyne de Engleterre femme al Rey Edeward, Fiz le Rey Henri e fyllle al Rey de Espagne e Contasse de Puntiff del alme de li Dieu pur sa pité eyt merci. Amen."*



Henry III.

TOMBS IN THE ROYAL CHAPEL.

HENRY V.

HENRY V., b. 1388, surnamed of Monmouth the place of his birth, reigned 1413 to 1422, the eldest son of Henry IV. The hero of Agincourt went "commonly with his head uncovered; the wearing of armour was no more to him than a cloak;" he was "fortunate in fight, and commendable in all his actions, verifying the proverb that an ill youth may make a good man."† Shakspeare describes the last scene in Westminster Abbey, when the

nobles standing round the hearse express the nation's grief for their King's untimely death:—

Hung be the heavens with black, yield day to night;

King Henry the Fifth, too famous to live long!
England ne'er lost a King of so much worth.

("Henry VI.," Act I, Sc. 1.)

Henry had, like his predecessors, a great veneration for the Abbey. A Te Deum service for the victory of Agincourt was held before the shrine, and the King contributed 1,000 marks yearly towards the rebuilding of the Nave. He died at Vincennes, in his thirty-fourth year (August, 1422), and his body was embalmed and

deposited for a time in Rouen Cathedral. It was then laid on an open chariot drawn by four horses, and "above the corps was placed a figure made of boyled hides or leather, representing his person, and painted to the life. Upon whose head was set an Imperial diadem of gold and precious stones, on his body a purple robe, furred with ermine;"* in one hand he had a sceptre, in the other a golden globe. The clergy attended the corpse, singing funeral services as they went; round the car were a hundred torches carried by men in white robes; behind came the household and nobility, and the Queen followed at the distance of a league. At Dover the great bishops and ecclesiastics met the procession and accompanied it to London, where the body was placed in state in St. Paul's Cathedral. Thence it was taken in procession to the Abbey, and interred

Queen Eleanor.

with much pomp among the Kings, James, King of Scotland, attending as chief mourner. Behind the effigy of the King, carried at a Royal funeral for the first time instead of the embalmed body,† his three chargers were led up to the altar, and his banners were borne by great nobles. Henry's will directed that a high chantry should be raised over his body, and the eastern end of St. Edward's Chapel was accordingly cleared out in order to carry out his wishes. The structure is of considerable extent, and encroaches both on the Ambulatory and the tombs of Eleanor and Philippa. It is in the shape of the modern letter H,‡ the tomb being beneath the arch, and the chapel, with an altar,

* "Here lies Eleanor, sometime Queen of England, wife to King Edward, son of King Henry, daughter of the King of Spain, and Countess of Ponthieu, on whose soul God in his pity have mercy."

† Fuller's Church History, p. 169.

* Sandford, p. 280.

† See page 58.

‡ This seems a mere coincidence, the ancient letter H being of quite a different shape.

called the Altar of the Annunciation, over it, where prayers were said for the King's soul. Above on a wooden bar are Henry's shield, saddle, and helmet, which is not, as tradition says, the casque of Agincourt, but a tilting helmet purchased for the funeral. Among the statues in the niches are the patron saints of France and England, St. George and St. Denis, and two Kings, evidently intended for the Confessor and St. Edmund. On the Ambulatory side are representations of Henry V.'s coronation and his figure on horseback. Among the devices on the frieze and cornice is his special badge of a beacon light shining on a tree. The Purbeck marble tomb has lost its ancient splendours; the figure is now a shapeless oak block; the head, sceptre, and other regalia, all of solid silver, and the plates of silver which covered the body, were stolen at the end of Henry VIII.'s reign. The plain iron railings which guarded the treasure are broken, but the gates, by a London smith, "Roger Johnson," put up in the ninth year of Henry VI., still remain. Henry V.'s tomb was always one of the sights of the Abbey. Sir Philip Sidney speaks of going to Westminster to see Harry the Fifth, and in the eighteenth century Sir Roger de Coverley's anger was roused by the lost head:—"Some Whig, I'll warrant you. You ought to lock up your Kings better; they'll carry off the body too if you don't take care."

KATHERINE OF VALOIS, d. 1437, Henry V.'s Queen, daughter of Charles VI. of France. After Henry's death she married Owen Tudor, a Welshman, who traced his descent from Cadwallador, and was considered "the most beautiful person of that age." Edmund, Earl of Richmond, the father of Henry VII., was one of Katherine's sons by this marriage, and she thus became the ancestress of the great Tudor Line. Another son, Owen, was a monk of the Abbey, and lies in Poets' Corner. Katherine died in the monastery at Bermondsey, and was first buried (1437-8) in the Lady Chapel, but when Henry VII. pulled it down he removed his grandmother's body and placed it above ground in an open coffin of loose boards by Henry's V.'s tomb. There it remained for over two hundred years, and Pepys, writing in 1668-9, boasts that he saw, "by particular favour, the body of Queen Katherine of Valois, and I had the upper part of her body in my hands, and I did kiss her mouth, reflecting upon it that I did kiss a Queene, and that this was my birthday 36 years old that I did kiss a Queene." In the eighteenth century the bones were still "firmly united, and thinly cloth'd with flesh, like scrapings of tann'd leather." In 1776 the Queen's body was at last hidden from sight beneath the Villiers monument (page 42). It was removed in 1878 by Dean Stanley to a more fitting resting-place, beneath the ancient altar slab in the Chantry Chapel of Henry V.

PHILIPPA.

PHILIPPA, d. 1369, wife of Edward III., daughter of William, Earl of Hainault. She was married in 1327-8, and crowned with Edward at Westminster in the same year. "She was a woman of great honour and virtue, and a firm friend to England," sometimes accompanying her husband on his foreign expeditions as on the occa-

sion of the well-known anecdote of her intercession for the lives of the burgesses of Calais; or else defending the kingdom from the inroads of the Scots in his absence. Through their long union of forty-two years Philippa had great influence over the King, and the scene at her deathbed, as described by Froissart, is most touching. Holding the King's right hand in hers, she told him her last wishes, and, above all, entreated that "when it should please God to call you hence you will not choose any other sepulchre than mine, and that you will lie beside me in the cloister at Westminster." She was the foundress of Queen's College at Oxford. The tomb is, an altar tomb of black marble, of Flemish design, and the King spent immense sums upon its erection; the name of the artist is *Hawkin de Liège*. Round the sides were once "thirty sweetly carved niches, wherein have been placed as many little images,"* representing the thirty illustrious persons with whom Philippa was connected. None of these remained, and the tomb was quite bare till Sir Gilbert Scott discovered some of the alabaster tabernacle work in a museum in 1857, and replaced it on the south side of the monument. He also unearthed two of the figures and niches which had been built into the Chantry Chapel, but scarcely had he replaced them when the head of one and a beautiful little gilt angel were stolen, and the remaining fragments have been secured by a grille to prevent their sharing the same fate. The effigy, by de Liège, is alabaster, once enriched with paint and gilding; the features are undoubtedly a portrait, the earliest portrait effigy in the Abbey. The Queen wears the headdress of the period; like Eleanor she held the string of her cloak in one hand, but the sceptre has gone and the hands are broken; the columns at the sides once enclosed little figures, and the holes were filled up with glass mosaic. A wooden canopy covers the tomb, and an iron railing, bought by the King for £40 from the custodian of St. Paul's, where it had covered the tomb of Michael, Bishop of London, formerly protected it. It appears from the indentures that seventy figures in all were included in this tomb; "divers images in the likeness of angels" being made by John Orchard, stonemason of London, who also put up and repaired the grille.†

Close by lies THOMAS of WOODSTOCK (so called from the place of his birth), b. 1355, d. 1397, youngest son of Edward III. and Philippa, the only one of her children present at Philippa's deathbed. He married one of the co-heiresses of Humphrey de Bohun (page 39), in whose right he became Constable of England. Richard II. summoned him to his first Parliament by the title of "the King's loving uncle," and created him Duke of Gloucester. But Thomas presumed "on the old maxim '*Patruus est loco parentis*' [an uncle is in the place of a father]. He observed the King too nearly and checked him too sharply,"‡ whereupon Richard accused him of conspiring against the Crown, and had him arrested, conveyed to Calais, and there smothered under a feather bed. The Duke was first buried in "a goodly sepulchre provided in his own lifetime" at Plessy, in Essex. His

* Monumenta Westmonasteriensia, p. 149.

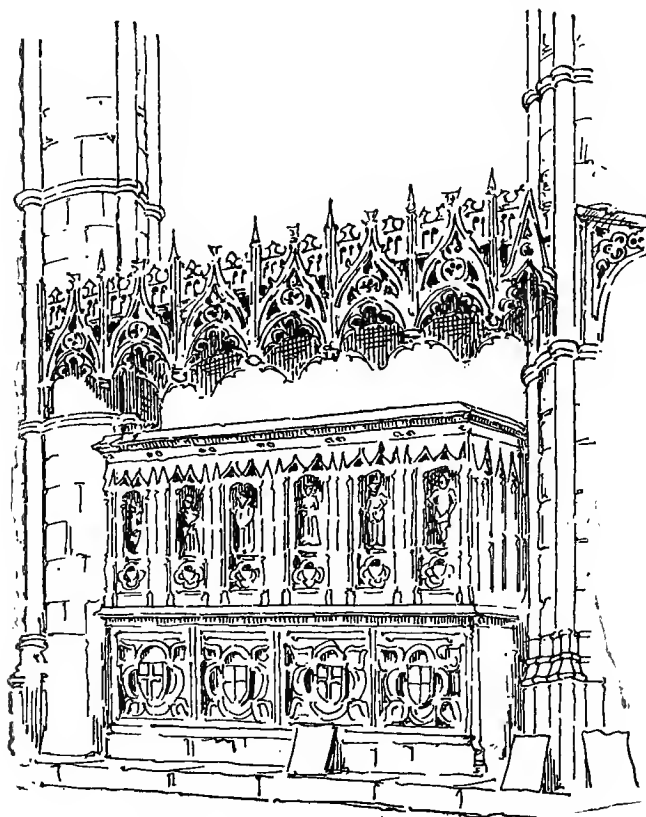
† Gleanings from Westminster Abbey, pages 64 and 70.

‡ Fuller's Worthies, III., 9, 10.

body was afterwards removed to Westminster Abbey, and buried beneath a fine brass representing the figures of himself and his relatives, but only a bare stone now marks the spot.

EDWARD III.

EDWARD III., b. 1312, reigned 1327-8 to 1377, son of Edward II. and Isabel, daughter of Philip the Fair, in whose right Edward III. laid claim to the crown of France. Edward was crowned in the Abbey on his father's deposition, and the shield and sword of State, still kept



TOMB OF EDWARD III. (Ambulatory Side).

in the Shrine, were then "first carried before the Sovereign" (Stanley's Memorials). The early part of his reign was taken up with achievements in France and Scotland. "He conquered both before his face and behind his back, whence he came and whither he went—north and south, one in his person, the other by his substitutes in his absence. . . . Herein he stands without a parallel that he had both the Kings he fought against, John de Valois of France and David, the King of Scotland, his prisoners at one time, not taken by any cowardly surprise, but by fair fight in open field." *

* Fuller's Church History, p. 110.

But the end was in gloomy contrast to the beginning. After Philippa's loss his "fortunes seemed to fall into eclipse," and the death of that "shining star of military glory," the Black Prince, was the final blow. At last the King, old before his time and overcome with grief for his son's death, was "forced to forsake the world as the world before his breath had forsaken him." He died, deserted, and robbed even to the rings off his fingers, by his favourites and servants, at his Palace of Sheen, June 21, 1377, attended only by one poor priest, "a perfect example of this world's vanity" *—

Mighty victor ! mighty lord !
Low on his funeral couch he lies :
No pitying heart, no eye afford
A tear to grace his obsequies. *Gray.*

His body, with the face uncovered, carried by four of his sons, and followed by all his children, was deposited either in Philippa's tomb, or beneath the monument which was raised by his grandson Richard II., close by. It consists of an altar tomb of Purbeck marble; round the sides are Purbeck niches in which were once twelve little gilt brass statues, representing the children of Edward and Philippa. Only six,† those on the south side, remain. In order from left to right :—The Black Prince, d. 1376; Joan of the Tower; Lionel, Duke of Clarence; Edmund, Duke of York, the founder of the House of York; Mary of Brittany; and William of Hatfield. Their coats of arms were on little enamelled shields at the feet, only four of which are left. On the basement of the Ambulatory side are four large enamelled shields with the arms of England and St. George. The King's effigy, of brass gilt, lies on a brass table upon the tomb. Tradition says that the face was modelled from a cast taken after death, and that the hair and beard had grown long from the neglect in which Edward ended his days; but, though the features may be a likeness, the rest is conventionalized. A beautiful and elaborate wooden canopy covers the tomb. Round the verge, in brass letters, runs a Latin rhyming inscription.

MARGARET of YORK, d. 1472, sixth daughter of Edward IV., who died at the age of nine months. A little tomb of grey marble, evidently moved here from somewhere else, perhaps from the old Lady Chapel. The brass effigy and inscriptions have been torn off.

RICHARD II.

RICHARD II., b. 1366, reigned 1377 to 1399, son of Edward the Black Prince and Joan, the "Fair Maid of Kent;" and his first Queen, ANNE OF BOHEMIA, married to him in the Abbey 1382-3, d. 1394, daughter of the Emperor Charles IV., and sister of

* Sandford, 175.

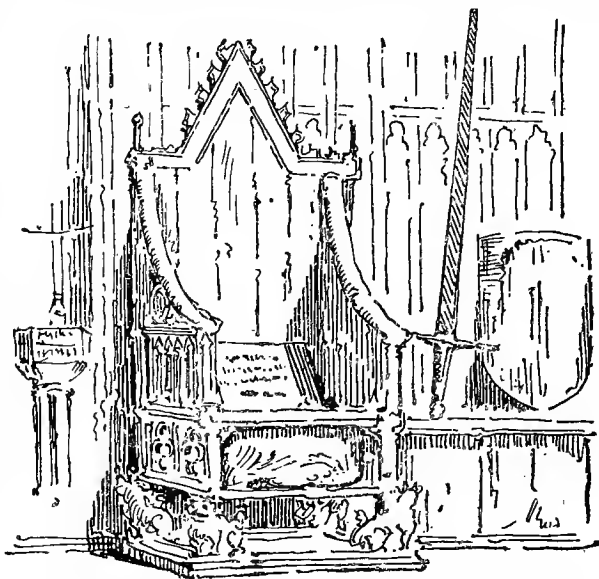
† Two, whose statues were among these—William of Windsor and Blanche of the Tower—have a little tomb in St. Edmund's Chapel.

"good King Wenceslaus." Richard was in a marked degree a Westminster King; his coronation in the Abbey was more splendid than any that had gone before, and was distinguished by the creation of the "Knights of the Bath," who from this time for four hundred years formed part of the coronation ceremony. He partly rebuilt Westminster Hall, and also the great northern entrance of the Abbey. Richard had a special veneration for the Confessor; he bore his arms; "by St. Edward," was his favourite oath; he and his Queen appeared in the Abbey, crowned, with their sceptres in their hands, on St. Edward's Day, as in the King's picture (see Choir). On one memorable occasion Richard, then a boy of fifteen, quelled a dangerous rebellion by his personal courage and tact. After hearing mass in the Abbey in the morning he rode out and encountered the rebels in Smithfield; while he was parleying with them, their leader, Wat Tyler, was suddenly struck down and slain by the King's followers. For a moment the fate of the Royal party wavered in the balance, but Richard, crying to the rebels, "Gentlemen, what are you about? Have me for your captain," placed himself at their head, led them to Islington, and, by granting the required charter, induced them to disperse to their homes. In spite of the promise of his early years, Richard, though a prince of surpassing beauty and winning manners, was of unstable character, and after a chequered career he was deposed by Henry of Lancaster, and, it is said, murdered at Pontefract Castle. A body, purporting to be his, covered with lead all but the face, was "placed on a litter covered with black, and having a canopy of the same" (Froissart), and taken to St. Paul's, where it lay exposed to public view for three days, and was then obscurely buried at Langley, in Hertfordshire. In 1413 the body was disinterred by Henry V.'s orders, and removed to Westminster Abbey, "with great honour, in a chair Royal," the King and his nobility following. There it was buried in the tomb which Richard had himself raised over the remains of his beloved first wife, Anne. She died at the Palace of Sheen, and the King so passionately loved her that he not only abandoned and cursed the place where she died, but pulled down the building. Her funeral was "magnificently done. Abundance of wax was sent for from Flanders, to make flambeaux and torches, and the illumination was so great on the day of the ceremony that nothing like to it was ever before seen" (Froissart). The tomb is a close copy of Edward III.'s, and filled up the whole large end bay. The names of the marble-workers, Henry Yelverley and Stephen Lote, and coppersmiths, Nicholas Broker and Godfrey Prest, all citizens of London, have been preserved, and by the indentures the tomb was to be completed in 1397, and cost £670,* £270 being for the stonework only. The effigies are of mixed metal, gilded all over; and are undoubtedly portraits. By the King's own wish he was represented holding the Queen's right hand tenderly in his, but both arms have been stolen. He is attired in the coronation robes,

his hair curls, and he wears a pointed beard. The cape to his mantle is bordered with "pease-cod shells open with the peas out," a device which puzzled the old commentators, but which has since been explained as the broomscoods of the Plantagenets. The effigies are stamped all over with badges and patterns; among them the well-known white hart, and the rising sun, besides the two-headed eagle and the lion of Bohemia. Upon the inside of the wooden canopy over the tomb are painted a representation of the Trinity and the Coronation of the Virgin, and Queen Anne's coats-of-arms. The painter was one John Hardy. Round the edge is a Latin rhyming inscription like the one upon Edward III.'s tomb.

CORONATION CHAIRS, &c.

CORONATION CHAIRS.—The chair on the right was made for William and Mary's coronation; the ancient one on the left* is the chair made for Edward I. to enclose



CORONATION CHAIR, AND STATE SWORD AND SHIELD OF EDWARD III.

the famous stone of Scone. Tradition identifies this stone with the one upon which Jacob rested his head at Beth-el; Jacob's sons carried it to Egypt, and from thence it passed to Spain with King Gathelus, son of Cecrops, the builder of Athens. About 700 B.C. it appears in Ireland, whither it was carried by the Spanish King's son Simon Brech, on his invasion of that island. There it was placed upon the sacred hill of Tara, and called Lia-Fail, the "fatal" stone, or "stone of destiny," for when the Irish Kings were seated upon it at coronations the stone groaned aloud if the claimant was of Royal race, but remained silent if he was a pretender. In 330 B.C. Fergus, the founder of the Scottish monarchy, and one of the blood Royal of Ireland, received it in Scotland, and King Kenneth (850 A.D.) finally deposited it in the monastery of Scone. Setting

* Equal to about £10,000 of modern money.

* The stone is 26 inches long, 16 wide, and 11 thick, and is fixed into the chair by clamps of iron.

aside the earlier myths (the chief reason being that the stone is Scotch sandstone) it is certain that it had been for centuries an object of veneration to the Scots, who fancied that "while it remained in their country the State would be unshaken." Upon this stone their Kings, down to John Balliol, were crowned, and it is said that the following distich had been engraved upon it by Kenneth :—

*Ni fallat fatum Scoti quocunque locatum,
Invenient lapidem regnare tenentur ibidem.**

A prophecy which was fulfilled at James I.'s accession. When Edward I. overran Scotland he seized this precious relic and took it to England, where it was placed in Westminster Abbey (1297), the Scots subsequently making repeated efforts to reclaim it. Edward had a magnificent oaken chair, painted by Master Walter (one of the artists of the Painted Chamber in Westminster Palace), and decorated with false jewels, made to contain it, and this is the same chair whose battered remains we see before us. Upon this chair and stone, which are covered with cloth of gold and moved into the Sacrament at coronations, the Sovereigns of England have ever since been crowned. The only occasion upon which it has been taken out of the Abbey was when Oliver Cromwell was installed in it as Lord Protector in Westminster Hall. In Addison's time the chair was unguarded by railings, but the guides exacted a forfeit from every person who sat down in it. The eighteenth century contempt for ancient relics is well illustrated by Goldsmith's *Citizen of the World*, who "saw no curiosity either in the oak chair or the stone; could I indeed behold one of the old Kings of England seated in this, and Jacob's head laid upon the other, there might be something curious in the sight."†

Close by are the *SWORD*, "the monumental sword that conquered France" (Dryden), and *SHIELD* of Edward III., which were, it is said, carried before the King in France. The sword is 7 feet long, and weighs 18 lb.

THE SCREEN.

The ancient stone screen (at the back of the high altar) which closes the west side of this Chapel has been generally attributed to the reign of Henry VI., but is now believed, from internal evidence, to belong to the reign of Edward IV., fifteenth century. Upon the frieze are sculptured the principal events, real and imaginary, of Edward the Confessor's life. The subjects are :—(beginning on the left)

1. The nobles swearing fealty to Queen Emma in the name of her unborn son.
2. The birth of Edward the Confessor; which took place at Islip, in Oxfordshire, 1004.
3. His Coronation (1043). On each side of the King are the Archbishops of York and Canterbury.
4. King Edward is alarmed by the appearance of the devil dancing on the casks which contained the danegelt. The danegelt was a tax imposed by Ethelred on the people to bribe the Danes to leave the country, but it

was remitted by Edward after this vision. The figure of the demon has been broken off.

5. Edward warns a scullion, who is stealing his treasure, to escape with his booty before the return of Hugoline, the Royal Chamberlain. The King is represented in bed, the thief kneeling at the chest.

6. The appearance of our Saviour to Edward when at mass.

7. Edward sees in a vision the shipwreck of the King of Denmark, who was drowned on his way to invade England. In front is a small boat, and an armed knight falling into the sea, behind a ship, and at the top falling towers, supposed to represent the failure of the expedition.

8. The quarrel between Harold and Tosti, Earl Godwin's sons, from which the King prophesies their future feuds and unhappy fate. The boys are in the foreground; at the back, Edward, Editha, and the Earl sit at a table.

9. Edward's vision of the seven sleepers. He sees them turn from their right sides to their left—a portent of misfortune during the seventy years in which the sleepers were to lie in their new position. The King's messengers are represented arriving at the cave and verifying the vision.

10. St. John the Evangelist in the guise of a pilgrim asks alms of the King, who, finding his purse empty, gives him a valuable ring off his finger.

11. Blind men restored to sight by washing in the water used by Edward. The King is in the foreground, washing his hands; at the side an attendant presents the water to the blind men.

12. St. John restoring Edward's ring to two pilgrims in Palestine, bidding them announce to the King his approaching end.

13. The pilgrims* giving the ring and message to the King shortly before his death. This is the famous ring said to have been kept among the relics (see Shrine).

14. A doubtful one, generally said to be the dedication of the Abbey Church.

South of Edward I.'s tomb is a large grey slab with a tolerably perfect brass to JOHN OF WALTHAM, d. 1395, Bishop of Salisbury. Richard II. made him Master of the Rolls, Keeper of the Great Seal, and finally Lord Treasurer. So great was Richard's affection for him that "he caused him to be buried, though many muttered thereat, in the Chapel of the Kings, and next to King Edward I.," the only person not of Royal birth in the Chapel. There was great indignation at such an intrusion into the Royal Chapel, "many men envying him the honour;" but the Abbey authorities were compensated by the present of two splendid copes and a large sum of money from the King and the Bishop's executors. The brass represents the Bishop in his mass vestments, with his pastoral staff; within the crook and down the front of the chasuble are representations of the Virgin and Child.

* If Fates go right where'er this stone is found,
The Scots shall monarchs of that realm be crowned,

† See also Wax Effigies, Monk's cap.

* The pilgrims are said to have come from Ludlow; hence, says Dean Stanley, the representation of the story in the window of St. Lawrence's Church there.

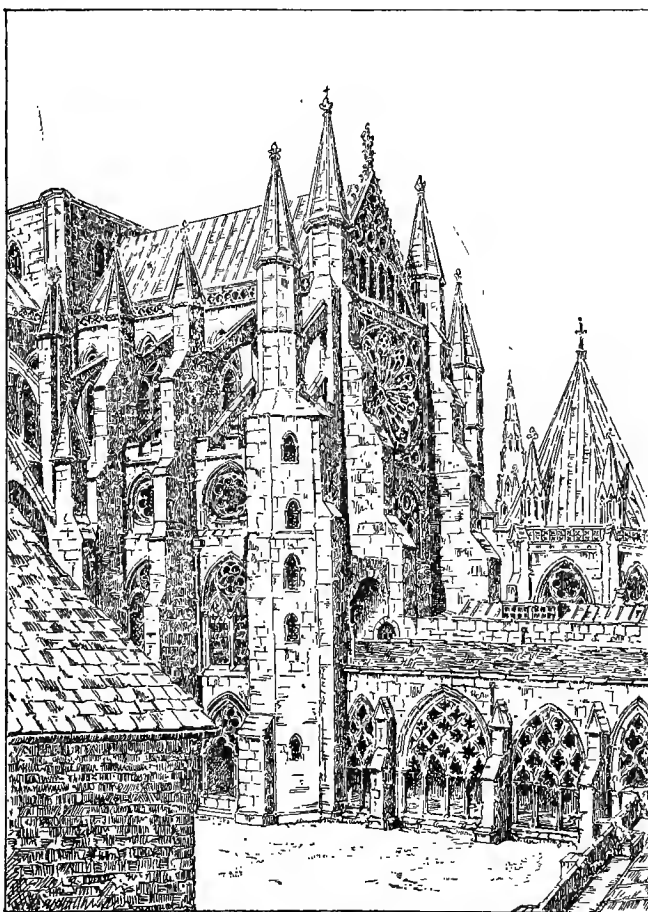
CHAPTER XI.

THE CLOISTERS.

THE CLOISTERS and their surroundings include examples of different styles of architecture from the eleventh to the fourteenth century (see Chapter II.), but the Cloisters proper, as we now see them, were not begun till the thirteenth. The EASTERN WALK, which is partly within the Church itself, was built, along with the entrance to the Chapter House, by Henry III., and completed about 1345 by Abbot Byrcheston, who died of the plague (1349) and was buried here. The NORTH WALK was built by Edward I. only as far as

he carried on the Church itself; the two remaining bays were not erected till the fifteenth century, and are an exact imitation of the old work. The West Cloister door is Late Perpendicular. Abbot Langham began the WEST and SOUTH WALKS in 1350, and they were continued, with the bequests he left to the monastery, by his successor Litlington,* but not finished till the fifteenth century. In these Cloisters the monks spent the greater part of their time. At first only the upper half of the tracery was glazed, and the lower was open to the wind and weather; but after a time the whole was closed in. Carpets of hay and straw in summer and rushes in winter covered the floor and benches; the walls were decorated with paintings, and lamps were suspended here and there by chains from

the roof. Two monks called "Spies of the Cloister" superintended the behaviour of the brethren. In the East Cloister the Abbot sat in solitary state, and the stone bench where he held his "Maundy"—that is, washed the feet of beggars—still remains against the west wall.



THE SOUTH TRANSEPT, CLOISTERS, AND CHAPTER HOUSE.

The doors of the refectory, where the monks had their meals, are in the South Walk; the building itself fell to ruins after the suppression of the monastery. Against the wall* is still the "faire, long bench of stone" especially provided for the monks' Maundy; the four niches near the principal entrance† to the refectory were towel aumbries—that is, cupboards where the towels were kept. Here also the barber shaved their heads, once a fortnight in summer, and once every three weeks in winter. Just round the corner, in the

Western Cloister, was the lavatory. In this walk the Master of the Novices taught his school, and the boys sat learning their tasks. The North Walk belonged to the monks, and there the Prior sat. A row of bookcases "wherein did lye as well the old annycient written Doctors of the Church as other profane literature with diverse other holie men's works" stood by the wall; and after dinner the monks sat in their "pewes" and studied "all the afternoone till evensong tyme. This was their exercise every day."‡ The ordinary brethren were buried in the cemetery, north-east of the Abbey. The Westminster boys used to hold their fights in the Cloister green, and played racquets and football in the cloisters. In the eighteenth century the Chapter first appointed the constable

who now watches the Cloisters to restrain "divers disorderly beggars daily walking and begging in the Abbey and Cloisters, and many idle boys daily coming into the

* This Abbot's initials, N. L., can still be seen carved in the vaulting of the South Walk.

* Notes on the Abbey Buildings of Westminster, by J. T. Micklethwaite, F.S.A.

† Now the door to the Clerk of the Works' Office.

‡ Rites of Durham.

Cloisters who there play at cards and other plays for money, and are often heard to curse and swear." Among these "miserable wretches" the Duke of Portland remembered seeing, in his school days, Sarah, Duchess of Marlborough, who used to sit, dressed like a beggar, in the Cloisters, mourning for the death of her only son (d. 1702-3).

The Abbots from the Conquest till 1222 were, with only one exception, buried in the Cloisters, in the South Walk. In 1752 their names were recut, with incorrect dates, upon the verge of the stone bench; the few remaining gravestones were moved nearer to the wall, and by some strange confusion the names were placed upon the wrong stones:—VITALIS, d. 1085; CRISPIN, d. 1117; HERBERT, d. 1139; GERVASE DE BLOIS, d. 1160 (a natural son of King Stephen's); LAURENCE, d. 1176; WALTER OF WINCHESTER, d. 1191; POSTARD, d. 1200; and HUMEZ, d. 1222, the last Abbot buried in the Cloisters. Vitalis's name is cut over the effigy of a *mitred* Abbot—an evident case of misappropriation, as Laurence was the first who obtained the privilege of wearing the mitre. Gervase de Blois is inscribed wrongly upon a large blue gravestone, called "Long Meg," which covers the remains of twenty-six monks who died of the same terrible plague (1348-9) that carried off their Abbot (Byrcheston).

There are more than a hundred other monuments and graves in the Cloisters, the greater number commemorating persons connected with the Abbey and Westminster scholars. Among the "singing men" lies HENRY LAWES, d. 1662, whose "tuneful and well-measured song" is commemorated by Milton. Here also were laid some of the actors and actresses of the eighteenth century, Garrick's contemporaries, and side by side with these one or two names from literary circles.

East Walk.—The celebrated tragedian THOMAS BETTERTON, d. 1710, son of an under-cook to Charles I., is buried here without an inscription. Close by lies the famous actress Mrs. BRACEGIRDLE, who was brought up in Betterton's family; she died at the age of eighty-five, in 1748. Between the two APH(A)RA BEHN, d. 1689, the notorious novelist and playwright. Charles II. sent her to Antwerp as a political spy, and from there she gave timely notice to the Government of the memorable project of sailing up the Thames, planned by De Ruyter and De Witt in 1666. A few steps further on lies her friend THOMAS BROWN, d. 1704, Addison's "Tom Brown of facetious memory," the scandalous satirist and essayist.

A tablet against the wall to BONNELL THORNTON, d. 1768, the author of the "Connoisseur," the inscription by Joseph Warton. The short but touching epitaph to JANE LISTER (d. 1688), "dear child" on a small tablet, should be noticed in passing. Next is a monument to Sir EDMOND BERRY GODFREY, d. 1678, the justice to whom Titus Oates professed to betray the Popish plot. Three weeks after Godfrey was found dead in a ditch near Primrose Hill. The Papists were immediately suspected, and three of

the Queen's servants executed, but "the Popish plot agitation really began in the excitement the murder caused."

ARTHUR AGARDE, d. 1615, the active antiquary, one of the original members of the Society of Antiquaries. Below lies AMBROSE FISHER, d. 1617, the blind scholar, author of the "Defence of the Liturgy."

A tablet here to JANE ADDISON, d. 1719, is usually but wrongly ascribed to the essayist's mother.

A monument to LIEUT.-GENERAL WITHERS, d. 1779, erected by his friend DISNEY (familiarily called the "Duke" *), who lies in the same grave close by. Pope wrote the epitaph, which is "full," says Dr. Johnson, "of commonplaces with something of the common cant of a superficial satirist."

South Walk.—The stone referred to before, "Long Meg," was so called as being, according to tradition, the grave of that tremendous virago and giantess "Long Meg of Westminster," who lived in Henry VIII.'s reign, and is often alluded to by the old dramatists. Another curious stone has disappeared; it covered the grave of a centenarian, ANN BIRKHEAD, d. 1568, aged 102. Camden gives the epitaph:—

An auncient age of many yeeres
Here liued *Anne* thou hast,
Pale death hath fixed his fatal force
Upon thy corps at last.

PIERRE COURAYER, d. 1776, the well-known French Roman Catholic divine, buried here by his own request.

West Walk.—A tablet to ELIZABETH WOODFALL, d. 1864, daughter of the well-known printer William Woodfall, who was tried in 1770 for publishing Junius's "Letter to the King."

JOHN BROUGHTON, d. 1789, the famous pugilist of his day, is called on the monument simply "Yeoman of the Guard." It was from his arms that Rysbrack modelled those of his statue of Hercules.

A tablet to Dr. BUCHAN, d. 1805, author of "Domestic Medicine." Two well-known engravers have monuments here—WILLIAM WOOLLETT,† d. 1785, "Incisor Excellentissimus," buried in St. Pancras churchyard; and in the north-west corner GEORGE VERTUE, d. 1756, also a great collector of books and pictures. It is to Vertue's industry that we owe the "Anecdotes of Painting," strung together by Horace Walpole at Strawberry Hill "with a pair of white kid gloves on his hands." Vertue was a Roman Catholic, and lies in the North Cloister, near an old monk of his family. Two of the Abbey organists are commemorated here—

* See Gay's poem on Pope's return from an imaginary journey to Greece.

† The monument was restored by the Chapter in 1885 to commemorate the centenary of Woollett's death.

one tablet to DR. BENJAMIN COOKE, d. 1793, organist here for thirty years. The other was recently put up to the memory of the late respected Dr. TURLE, d. 1882, who was organist for fifty years.

No inscription marks the grave of SAMUEL FOOTE, actor, dramatist, and stage manager, who was buried here by torchlight in 1777. This is that witty comedian who "pleased Dr. Johnson against his will." "The dog was so very comical, sir; he was irresistible."

North Walk.—A gravestone here to THOMAS RAVENSCROFT, d. 1708, once bore the well-known inscription: "What I gave, I have; what I spent, I had; what I left, I lost by not giving it."

A black tablet with almost illegible inscription to RICHARD GOULAND, the first Keeper of the Chapter Library (appointed in 1625-6).

A tablet with a quaint epitaph, dated 1621:—

With diligence and trust most exemplary
Did WILLIAM LAVRENCE serve a Prebendary;
And for his Paines now past, before not lost,
Gain'd this Remembrance at his Master's cost.
O reade these Lines againe: you seldome find
A Servant faithfull and a Master kind.
Short Hand he wrote: his Flowre in prime did fade,
And hasty Death Short Hand of him hath made.
Well covth he Nv'bers, and well mesur'd Land;
Thvs doth he now that Grovnd where on yov stand,
Wherein he lyes so Geometrical:
Art maketh some, but thvs will Nature all.

Below is buried SPRANGER BARRY, d. 1777, the tragedian, "in person taller than the common size," Garrick's rival in the parts of Romeo and Othello. And in the same grave his pupil and second wife, ANN CRAWFORD, d. 1801, a well-known tragic actress. Mrs. CIBBER, d. 1766-7, the most successful tragic actress of her day, also lies in this walk. "Cibber dead!" exclaimed Garrick, "then tragedy expires with her."

A stone marked "J. H." covers the grave of Sir JOHN HAWKINS, d. 1789, author of the "History of Music," and one of Dr. Johnson's biographers.

In the LITTLE CLOISTERS is a tablet to Thomas Smith, d. 1663-4, who, "through the spotted veil of the smallpox, render'd a pure and unspotted soul to God."

A passage leads from the East and South Walks, under Edward the Confessor's Archway, into the comparatively modern court called Little Cloisters. Here was once the Monks' Infirmary, with its cloisters, chapel (St. Catherine's Chapel), and garden, now "College" garden. A few arches of the chapel remain enclosed in one of the modern houses (on the east side); but the greater part of it was destroyed in 1571. This, the Infirmary Chapel, was built in the twelfth century, and dedicated to St. Catherine; within it many of the bishops were consecrated, and some of the most important assemblies of the church were held. Here took place the quarrel for precedence between the Archbishops of Canterbury and York, which resulted in the one receiving the title of Primate of "*all* England," the other "*of* England" simply. Fuller thus describes the dispute: "A Synod was called at Westminster, the Pope's Legat being thereat; on whose right hand sat, as in his proper place, Richard of Canterbury, when in springs Roger of York and finding Canterbury so seated fairly sits him down in Canterburie's lap (a baby too big to be dandled thereon), yea Canterburie his servants dandled this lap-childe, with a witness who pluck'd him thence and buffeted him to purpose."* Roger of York then rushed into the Abbey, where King Henry II. was hearing mass, and showing his torn cope demanded reparation, but only got laughed at. Here Henry III., with a lighted candle in one hand and the Gospel in the other, swore to maintain the Magna Charta, surrounded by the Archbishops and Bishops, also holding lighted candles. After the King's oath the candles were extinguished and cast smoking to the ground, typifying the fate of the souls of those "who violate or wrongly interpret this injunction."

CHAPTER XII.

THE CHAPTER HOUSE AND CONVENTUAL BUILDINGS.

A window in the vestibule of the Chapter House has now been filled with stained glass by the English friends and admirers of the American poet and prose writer, James Russell Lowell (d. Aug. 12, 1891), author of the famous "Biglow Papers," and for many years Minister of the United States in London. Beneath the window a tablet and medallion head commemorates the name of this popular and lamented writer.

Chapter House.

FROM the east walk of the Cloisters we pass through a beautiful old doorway, once painted and gilt, into the vestibule of the Chapter House, noticing as we pass underneath the arch the fine stone carvings with which it is decorated. Part of these are sadly decayed, and the original statue (probably of the Virgin and Child) in the niche over the door has gone, but the angels on each side remain, though one of them is much

damaged. The vaulted passage within is the burial-place of EDWIN, the friend and adviser of Edward the Confessor, and first Abbot here after he rebuilt the Church; also of HUGOLIN, the Confessor's Chamberlain and faithful Treasurer, and SULCARD, a monk who wrote the first history of Westminster Abbey. Passing up the steps to the inner vestibule notice on the left an old Roman sarcophagus, discovered near the buttresses on

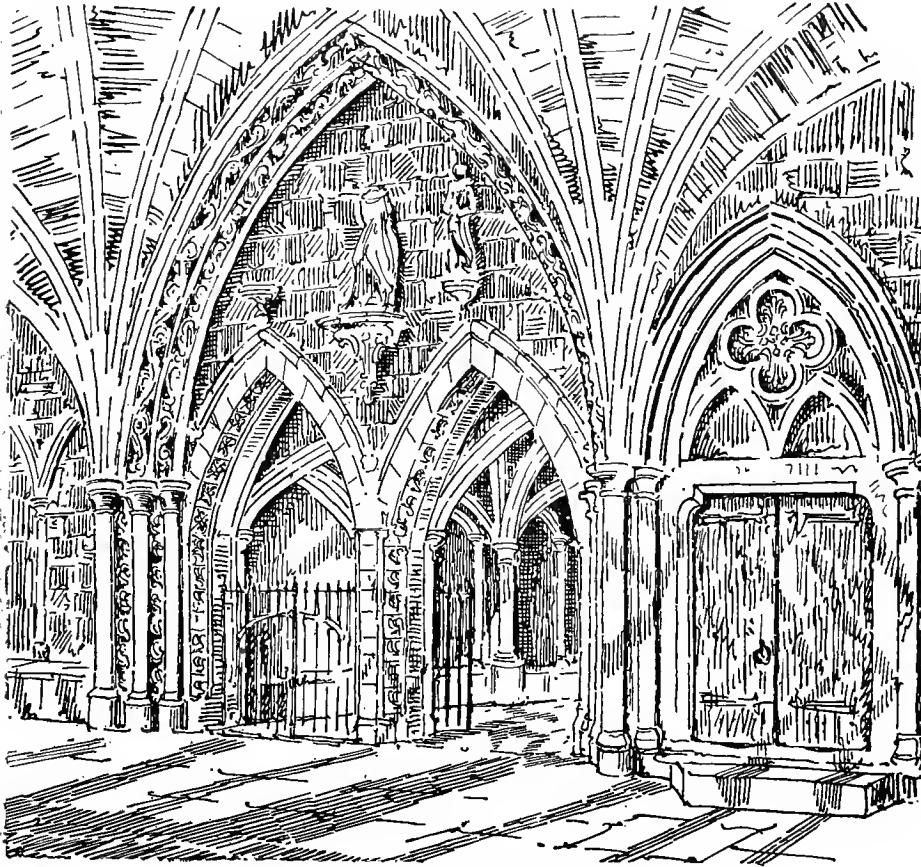
* Fuller's Church History, p. 38.

the north side of the Abbey. The inscription states that the sons of one Valerius Amandinus made it in memory of their father.

We now enter the "incomparable" Chapter House, as Matthew of Westminster justly calls it, begun probably in 1250 by Henry III. It is one of the largest in England, being 58 feet in diameter, but stands on a small crypt. The members of the convent used to hold meetings here with great frequency; they passed in solemn procession through the vestibule, the Abbot and four chief officers then took their

St. Stephen in the old Palace of Westminster, granted for their use by Edward VI. in 1547. They sat for the last time in the Chapter House on the last day of Henry VIII.'s life, and the last Act passed here was the attainder of the Duke of Norfolk. In 1540, on the dissolution of the Monastery, the Chapter House passed into the hands of the Crown, and has never been restored to the Chapter, whose meetings have been held in the Jerusalem Chamber ever since. After the migration of the Commons it was fitted up as a receptacle for the State records, and the beautiful interior almost entirely concealed

by wooden galleries and chests, after being divided into two stories by a wooden floor. In 1865 after the removal of the State papers to the Rolls House, a sum was granted by Parliament, under the auspices of Mr. Gladstone, then Chancellor of the Exchequer, and Mr. Cowper, first Commissioner of Works, for the restoration of the Chapter House. The work was immediately taken in hand by Sir Gilbert Scott, who restored it as far as possible to its original state. The old roof had gone, having been taken down as ruinous in 1740. The paintings round the walls are extremely interesting, though much defaced in parts. The earliest, those on the eastern wall, date from about the middle of the fourteenth century; their subject is the second coming of our Lord. The work was carried



ENTRANCE TO CHAPTER HOUSE FROM CLOISTERS.

places in stalls on the east side beneath a great crucifix, while the monks sat on the stone seats round, and all discussed the affairs of the monastery. The mutual improvement of the community was sought, not only by reading and catechising, but by penitential discipline also. The floggings of the older monks took place before the central pillar, the younger brothers received chastisement elsewhere. But the Chapter House was not reserved entirely for the use of the Monastery. It became the meeting-place of the Commons soon after the separation of the two Houses in the reign of Edward I., and remained the scene of their deliberations until they moved to the Chapel of

on again in the latter half of the fifteenth century, with the story of the Apocalypse, executed chiefly by John of Northampton, a monk of the Abbey.

The six large windows, restored by Sir Gilbert Scott after the pattern of the seventh, a blank window which had been preserved, are now being filled with painted glass as a memorial to the late Dean Stanley. They represent various incidents connected with the history of the Abbey; the figures are those of different Kings and Abbots. The eastern window was presented by the Queen, the next on the south side is a token of the sympathy of the Americans; public subscriptions in England defrayed the expenses of the rest. The glass

cases contain various old charters and other interesting relics of the Abbey's history.

Chapel of St. Faith.

The space intervening between the South Transept and the Chapter House is occupied by the small Chapel of St. Faith, or the old Revestry, not opened to the public. The entrance by which it communicates with the transept formerly enclosed three strong doors, the centre one lined with skins, reported to be those of Danes. Only one of those doors now remains, and the skins have fortunately disappeared. An old painting is still visible on the eastern wall over the place where the altar stood ; it represents a tall female figure (presumably that of St. Faith) above a small painting of the Crucifixion. A kneeling monk on one side holds this inscription, now scarcely legible:—

*Me, quem culpa gravis premit, erige Virgo suavis ;
Fac mihi placatum Christum, deasque reatum.**

A rack on which the copes and vestments used to hang still remains at the west end.

The Library.

Behind the Argyle Monument in the South Transept is the opening to a staircase which ascended from the Chapel of St. Blaise, and led to a stone gallery still remaining across the west end of the Revestry. This passage continues over the outer vestibule of the Chapter House, and communicated with the great dormitory of the monks, extending along the eastern side of the Cloisters. By this way they descended into the Abbey for the night services. The dormitory is now divided into the great schoolroom and the Chapter Library, neither of which are opened to the public. The ordinary approach to it was by the door next the entrance to the Chapter House, and this is now the way up to the Library. The present Library owes its origin to Dean Williams (appointed Dean of Westminster in 1620), who fitted it up and furnished it with books and valuable manuscripts at his own cost ; most of the latter, however, were unhappily destroyed by a great fire in 1694. It is evident that a Library existed before, from an order published by Council during the reign of Edward VI. for "purging the Library of all missals, legends, and other superstitious volumes ;" in consequence of which decree many treasures must have been lost to the Chapter. The room is lofty, and has a fine roof supported by massive beams. The portrait of Dean (afterwards Lord Keeper) Williams, in his robes, hangs over the fireplace.

Chapel of the Pyx and Ancient Treasuries.

Beneath the old dormitory is the Chapel of the Pyx, occupying two bays of the Confessor's work, the largest fragment of his building which remains to us. The stone door, with seven locks, and lined with human skins, can only be opened with the permission and in the presence of certain officers of

* Trans. "From the burden of my sore transgression, sweet Virgin, deliver me ; make my peace with Christ and blot out mine offence."

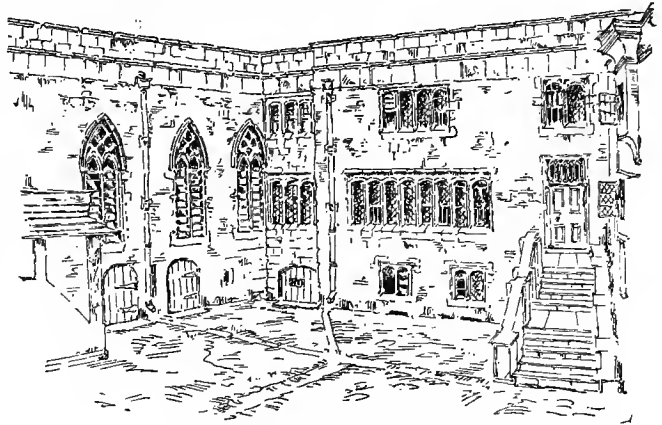
Government or their representatives. Here was formerly the monastic Treasury. The crypt under the Chapter House was the Royal Treasury, where the regalia and the stores of money were kept. A famous robbery took place in 1303, while Edward I. was carrying on the war in Scotland, when all the treasure which he had deposited in this place for meeting the expenses of the campaign was stolen. The Abbot and forty-eight monks were sent to the Tower on suspicion, and were only released after a long trial on the conviction of two of the officers of the monastery. After this the money was transferred to another storehouse, but the regalia remained until removed to the Tower after the Restoration. The pyx, or box containing the standard pieces of gold and silver used by the officers of "the trial of the pyx" for testing the accuracy of the current gold and silver coinage, has been removed from hence to the Mint. In this chapel is the only stone altar which still exists in the Abbey.

The Jewel House.

Standing back out of sight, south of the Chapter House, is an old square tower, built probably in the time of Richard II. on a site purchased from the Abbey by Edward III. in 1377. Here for some time the King's jewels were kept ; after that it became "the Parliament Office," the receptacle of the Acts of Parliament, until 1864, when these were removed to the Victoria Tower.

The Deanery.

On entering the Cloisters a dark archway to the left leads into the old quadrangle of the Abbot's house, part of which now forms the Deanery. The "Abbot's place"



THE ABBOT'S COURTYARD.

(or palace) was built by Litlington (see Poets' Corner) with his predecessor's legacy, in the reigns of Edward III. and Richard II. Abbot Islip afterwards made some additions to his work. The house used to be called "Cheyney Gates Manor," from the practice of fixing a chain across the gate at the entrance to the Cloisters. In 1550, on the suppression of the Bishopric of Westminster (instituted about ten years before), this house was given to Lord Wentworth, but it became again the Abbot's house on the short-lived restoration

of the Monastery by Queen Mary, and the Deanery on the establishment of the Collegiate Church by Queen Elizabeth. During the Commonwealth the house was leased to John Bradshaw (see p. 48), and here he died. The ruins exist of a little chamber with a fireplace, in the south-west corner of the triforium, into which he was fond of climbing by a winding-stair from the Deanery, and where his ghost is still supposed to walk.

The Jerusalem Chamber and College Hall.

Both were built by Litlington, and were the withdrawing room and refectory belonging to the Abbot's house; they still belong to the Deanery. The JERUSALEM CHAMBER probably received its name from the subjects

so sick that such as were about him feared that he would have died right there. Wherefore they, for his comfort bare him into the Abbot's place and laid him down before the fire in this chamber. On coming to himself and learning that he was in the chamber named Hierusalem, then said the King, 'Laud be to the Father of Heaven! for now I know that I shall die in this chamber, according to the prophecy made of me beforesaid, that I should die in Hierusalem.' and so he made himself ready, and died shortly after." * In 1643 the Assembly of Divines met here, being driven from Henry VII.'s Chapel by the cold. It has since been the scene of many stately meetings, and of the sittings of the Revisers of the Old Testament. The

windows contain some remnants of painted glass, those in the north window being, all but one, of 13th century date. The room was decorated and restored by Lord Keeper Williams, Dean of Westminster, in the reign of James I. His arms, combined with those of Westminster and the see of Lincoln, may be seen in the carved cedar chimney-piece. He gave a magnificent banquet here to the French Ambassadors in 1624, on the conclusion of the negotiations for the marriage of Princess Henrietta Maria of France with Charles I., then Prince of Wales. The carved wooden heads on either side of the mantelshelf represent the Royal pair. The tapestry mostly dates from the time of Henry VIII., and formerly hung in the Choir. (See Choir.) A smaller room, built by Abbot Islip, with finely carved panelling, leads into the Jerusalem Chamber, and is called the "Jericho Parlour."

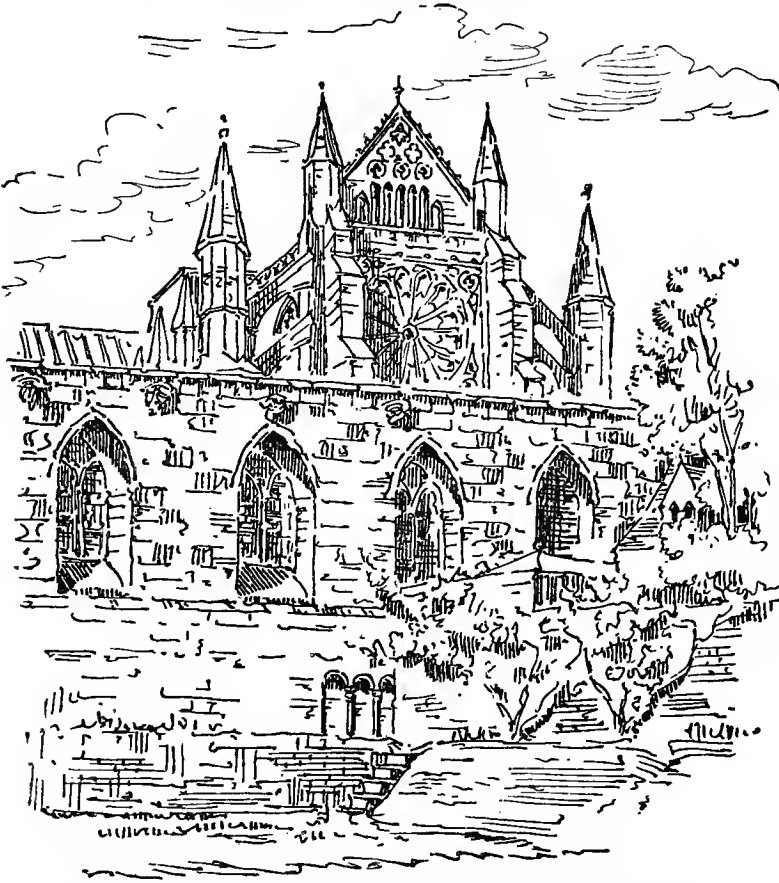
The COLLEGE HALL is now used as a dining-hall by the Westminster scholars, and also as the place of meeting for the Lower House of Convocation. According to a tradition the old chestnut wood tables were made out of the wrecks of the Spanish Armada, and presented by Queen Elizabeth. Until the time of Dean Buckland, who introduced a modern stove, the hall was warmed in the most primitive manner by a

great brasier in the centre, with a hole in the roof for the escape of the smoke.

The Refectory, Misericorde, Ashburnham House.

The south walk of the Cloisters is bounded by the north wall of the old Refectory or Frater, of which little remains but the windows visible on the Cloister side

* Fabyan's Chronicle.



REMAINS OF THE REFECTORY IN THE GARDEN OF ASHBURNHAM HOUSE.

of the tapestries or paintings with which it was decorated. Many rooms in the old Palace of Westminster had similar fanciful names, such as "Heaven," "Paradise," and the "Antioch" Chamber. It was used as a withdrawing room for the Abbot's guests. It was here that Henry IV. was brought to die when seized with illness in the Abbey on the eve of starting for the Holy Land in 1413. "While he was making his prayers at St. Edward's shrine to take there his leave and so speed him on his journey, he became

above its roof and on the other side from the garden of Ashburnham House. To the south of this stood the Misericorde, the lesser dining-room, used by those monks who, for various reasons, were accorded special indulgences in the matter of food and drink. Remains of this building are imbedded in Ashburnham House, which derives its name from Lord Ashburnham, who resided here in 1708; it then became the receptacle of "the King's Library," and the Cottonian Library, and afterwards reverted again to the Chapter. A few years ago, after much controversy, it passed into the hands of Westminster School. It was built in 1640, and considered to have been designed by Inigo Jones or by his pupil John Webb; the staircase and one or two rooms remain of his work.

The Little Cloisters (See pp. 11 and 73).

The Sanctuary.

The right of sanctuary was possessed by the Abbey in common with many other great English monasteries from the earliest times; it gradually came to be a source of great abuses, and, after being severely restricted by Queen Elizabeth, was finally abolished by James I. The Sanctuary tower, a square Norman fortress, stood at the entrance to Broad Sanctuary, about the spot now occupied by Westminster Hospital; it contained two chapels, which those who had taken refuge within the precincts were expected to attend. Close beside it stood the belfry tower, whose "ringings, men said, soured all the drink in the town." "The right of asylum rendered the whole precinct a vast 'cave of Adullam' for all the distressed and discontented of the metropolis, who desired, according to the phrase of the time, 'to take Westminster.'" * It was here that Elizabeth Woodville, Queen of Edward IV., twice took refuge. During her first visit in 1470 she became the mother of Edward V., who was baptized in the Abbey. In 1483 she fled here again from the Duke of Gloucester with her young children, and was reluctantly persuaded by the Archbishop of Canterbury to give up Richard, Duke of York, to his uncle; it was here ten months afterwards that she heard of the death of both her sons.

The Gatehouse.

West of the Sanctuary Tower, at the entrance of what is now Tothill-street, stood the old gatehouse or prison of the Monastery, pulled down in 1776. Here Sir Walter Raleigh spent the night before his execution in Old Palace-yard; and here Hampden, Sir John Eliot,

* Stanley's Memorials.

Richard Lovelace the Cavalier poet, and Lilly the astrologer, were all imprisoned at different times.

Westminster School.

Founded by Queen Elizabeth after the demolition of the Monastery, has always been closely connected with the Abbey. The great schoolroom occupies part of the old dormitory; other school buildings stand on the site of former monastic buildings and the garden of the infirmary, part of which still remains in the present College garden; the entrance to the school yard is through the gateways of the subordinate Abbey buildings facing Dean's-yard. (See p. 11.) The hall where the Queen's scholars now dine is the Abbots' old dining-hall. The scholars in their surplices attend service on Sunday in their seats in the Choir of the Abbey.

The Painted Glass.

Little remains of the old painted glass which once adorned the windows of the Abbey beyond what is contained in the two small windows at the west end of the Nave (mentioned in Chapter IV.), and portions of the extraordinary patchwork in the large east window. This is composed of such fragments as could be collected after the Restoration of the thirteenth, fourteenth, and fifteenth century glass broken by the soldiers of the Commonwealth, including probably pieces from the windows of Henry VII.'s Chapel. To these were joined other seventeenth century fragments, and in the eighteenth century various holes were filled up with modern glass. Some bits of old "pot-metal" are to be seen in this strange *pot-pourri*, in which it is impossible to identify any subject with certainty. The modern window immediately below was erected by Archdeacon Bentinck in 1859, and represents St. Peter and St. Paul. The little window above the shrine is also modern, and contains the arms of Dean Ireland; as well as those of Edward the Confessor, Henry III., and Henry V. The glass of the rose window in the North Transept dates only from 1722. Our Lord, the four Evangelists, and all the Apostles, excepting Judas Iscariot, are represented upon it. The corresponding Marygold window in the South Transept was put up as late as 1814. The glass in the large west window dates from George II.'s reign; all the rest is modern, and does little to mitigate our regret for the loss of the old.

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E. T. BRADLEY.

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The authors desire to take this opportunity of expressing their gratitude for much valuable information which has been given them about the Abbey and its surroundings. They are particularly indebted to the great kindness of Mr. J. T. Micklethwaite, whose authority on such matters is well known; also to Prof. J. H. Middleton and Mr. Somers Clarke.

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* * Explanation of *gr.*, grave; *m.*, monument; *pl.*, plan.

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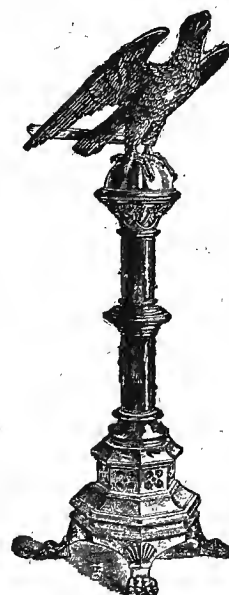
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